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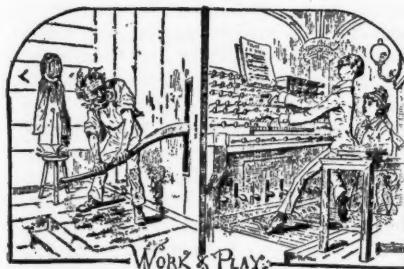
# THE AMERICAN ORGANIST

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## Editorial Reflections



## Recitalists

WHEREFORE?

**A**T THE beginning of a fresh recital season one is haunted by the question—why, oh, why are organ recitals given? The daily recitals of Dr. Stewart's all-the-year-round series in Balboa Park and Mr. Lemare's summer series in Portland, Maine—these have good and sufficient reason. They are frankly civic advertisement; they are given to entertain tourists. And college recitals—no doubt some of these are educational, though from the perusal of printed programs there would seem to be little relation between the music played and the obvious needs of students at the college age and stage of musical development. Many college programs are—shall we say, opportunist? But they do something to counteract the pernicious influence of jazz and cheap music; and they do stimulate an interest in better—if not the best—music at an impressionable age and thus project a wholesome influence into the next generation. Such programs tend to be played at the twilight hour on Sunday, with such accessories as harp, viol, and vox humana, a dimly lighted chapel, and sunset glow filtering through stained glass.

But all-told the programs for whose *raison d'être* we can account are but a small number of those given every week in the year. One peruses the page-long lists of recital programs, as alike as the sheep of a flock, that are published every month and wonders; wonders what possible excuse can be found for them all, and for countless others that never aspire to the public recognition of an organists' journal—recitals played by Johnnie Bore in Poorpoorduck and Mattie Monotonous in Cobbosseecontee.

Let us be frank with ourselves and acknowledge that the world would be just as happy if seventy-five percent of organ recitals were never played. For one reason and another most of them fail either to interest the general public or to inspire the musician. Possibly they flatter the vanity of the performer; though I surmise that if he could be the proverbial "fly on the wall" and hear some of the caustic comment that is made on his playing his balloon would deflate as rapidly as if an Hawaiian belle, weighing three hundred pounds or less, had danced a hula upon it.

Organists play recitals when they have no musical message to deliver; exactly as ministers preach sermons when they have nothing to say. Such recitals are at the outset doomed to failure. The player is the positive pole, the audience the negative. They are the zinc and copper; but until the chemical fluid has been added they remain neutrally aloof, the one from the other. This fluid is the musical message that presses for utterance; without it no current will be generated. Unless there is something of the burning zeal of the missionary behind a program the enthusiasm of the audience will not be kindled. If, therefore, an organist can find no better reason for giving a recital than that he has certain numbers worked up, he had better forget to give it. The world will be no loser, neither will he.

## PREPARATION

SOME recitalists fail because of inadequate preparation. Water will not flow freely through an obstructed pipe; likewise music flows haltingly through an obstructed technic. The need of technical preparation should not be underestimated. It is essential. Now what does one mean by adequate technical preparation?

First, of course, one means that the organist should be able to play the notes, approximately (at least) as the composer wrote them and in reasonably steady time and correct tempo. A stumbling recitalist is like a stammering minister. None such has a right to inflict himself on the public; let him seek some other field of usefulness. "Technical equipment is taken for granted," writes Dr. William C. Carl in *The Etude*; "but in reality how few have developed it to a high degree of perfection! The notes must be absolutely mastered. To read over a composition a few times and then present it for performance is a crime. No wonder that in such instances the public is not interested!"

Technical preparation obviously includes such dexterity as is required in changing registration. The organist who in public holds a single note while he peers nearsightedly at the stops to refresh his memory of the organ's resources and select his next combination, is happily a relic of the past; but the organist who forces his meter into Procrustean beds to fit his own slack preparation of registration—his name, alas! is still legion. I recall the playing of a modern setting of an old French dance, a brilliant rhythmical composition of eighteenth century flavor, in which the organist introduced measures of five, six, even seven beats whenever his attention was distracted by the necessity of changing registration—and this before an audience of musicians! Every organist knows that changes of combination are not always made easily. There are places where the player must squander more time in mastering the manipulation of stops than he spends in mastering the manipulation of keys; but his technical preparation is not adequate until he has overcome the difficulty, whatever it may be.

Another matter of technical preparation is rhythm. Much organ playing is rhythmically about as inspiring as riding in a springless dumpcart over cobble paving. To play rhythmically is to convey to the listen-

ing ear a consciousness of that symmetry of movement which the eye perceives through the position of notes in the measure. But can the organ be played rhythmically?—some doubting Thomas asks. Most assuredly it can; and if an organist asserts that it cannot or if he fails to play rhythmically, rest assured that it is because he has not applied himself diligently—and intelligently—to the solution of the problem.

But rhythm does not mean hitching along, as one might scan a line of poetry in class or bump from stair to stair in falling downstairs. Recently I heard a recitalist play a Bach Toccata, and in one section he regularly added the value of a dot to the sixteenth note at the beginning of each measure. This caricature may be Bach-a-la-mode. If so I prefer mine au naturel. Yet his principle was mostly right. He erred in overdoing the right thing. Organ rhythm is partly a matter of successive and almost imperceptible hurrys forward and holdings back. He merely held back with a jerk. But there is often an extended rhythm that includes more than one measure, a rhythmical unit comprising several measures; and this he did not recognize. It is a simple matter to mark the rhythm of the larger unit where marking that of the single measure would result in monotony. All this concerns passages in which both feet and hands are occupied. Where the right foot is free to manipulate the crescendo pedal it is almost as easy to indicate the rhythm on the organ as it is on the piano. In any event there is little excuse for the lumbering monotony for which organ playing is notable.

Another essential of a recitalist's preparation should be knowledge of music form. Needless to say, one cannot make clear to another what one does not understand one's self; and if a player does not know the structural difference between a fugue and a set of contrapuntal variations over a ground bass he will be hard put to convince the listener that a fugue is anything but dry rot and a passacaglia anything but a long-drawn-out technical exercise. Most simple organ compositions are written in three-part form, consisting of (a) a first section, a series of simple sentences in keys of primary relationship, (b) a contrasted middle section, and (c) a repetition of the first section, followed perhaps by a coda. No considerable intelligence is needed to interpret one or one

hundred of these little pieces. But how about more pretentious works? Take the Bach Toccata in F. Somewhere in the middle is a long stretch of triple counterpoint, and this section is a dreary desert as traversed by most recitalists, who seem to know that they are on their way but have no remotest notion whither they are bound. Or take the Allegro from Barnes's first Organ Sonata. Barnes excels in developing themes, and in the middle section of this movement he is like some ruminating animal, regurgitating morsel after morsel of themes that he has already swallowed and masticating them with serenely bovine satisfaction. Unless the player possesses some knowledge of sonata structure, what does he do with this masterly development? Nothing. He plays the notes, but they have no meaning to himself and less to the listener. Before he can interpret even its technical meaning he must clarify his own vision.

#### REGISTRATION

IF one were asked to name the thing in which recitalists almost universally fail, one's answer, after mature deliberation, would probably be—registration. Even so sublime a composition as the Third Chorale of César Franck may be made to sound almost commonplace by the choice of poor registration; and the artistic choice of stops may do much to redeem an otherwise uninteresting piece. But the difficulty with registration is that it is in part a matter of taste; and taste differs. One may not be arbitrarily and critically didactic about it.

Broadly speaking there are two popular systems of registration. One may be called the organ system, the other the orchestral. The first is traditional, for it is a modernization of habits formed in the bygone era of ponderous tracker action. Under this system tone qualities are employed predominately in their purity—diapasons as diapasons, flutes as flutes, reeds as reeds. Its tendency is to contrast rather than to blend tone colors. Changes are not frequent. Indeed there may be page-long stretches with hardly a single change of registration. This is the foreign system, and in the main it is dignified and impressive rather than emotionally expressive.

The orchestral system blends organ registers as the orchestral composer blends orchestral colors. It is based upon the

similarity of the organ tone coloring to that of orchestral instruments. With the exception chiefly of the diapason organ registers are largely imitations of the coloring of orchestral instruments; and the object of this school is to blend tones as the orchestral composer blends them rather than to feature their outstanding contrasts. The result is on the whole increased flexibility and sensitiveness. Changes in registration occur less angularly. This may be called the American school of playing, for it has grown up largely about the American type of organ, with its masses of high pressure strings, its multiple swell boxes and pistons, its enclosed Great, and other expressive features. Organists, take them by and large, seem to prefer the traditional system; but the public is distinctly favorable to the newer, which is more in harmony with the tendencies of the age.

A recitalist is an artist; or he ought to be. He paints a picture; and his pigments are the tone colors of the organ. It will be remembered that there have been few master painters in the history of art; therefore one naturally expects to find but few contemporary organists who have really mastered the art of registration.

As has been said, registration is the bête noire of the recitalist. He may construct sanely in terms of technic and wisely in terms of musical understanding, historical perspective and allied subjects; but he is apt to be more or less color-blind. Therefore his playing, however brilliant and intelligent, often sets the audience a-dozing. It is monotonous; and the unpardonable sin in public performance is to bore the audience.

Just what is lacking? It is that the ear is not kept interested. Now a recitalist virtually invites the ear to attend an exhibition of tone-pictures. Yet when the ear arrives the host promptly ignores the presence of his guest, and instead of seeking seriously to interest him he either thrusts gaudily decorated chromos into his hand or gives him tedious stretches of gray walls to look at. For a time the construction of the composition or its melodic interest may hold his attention. But tone color is the one thing that can hold it for long and if tone color is lacking, the attention soon begins to flag. Just as the eye soon wearis of looking fixedly at one point, so the ear wearis of listening continuously to one

quality of tone. The recitalist must know intuitively just when the point of saturation has been reached and forthwith make some change. If the change is made too soon or too often the playing is finicky; if too late it is monotonous. Therefore the player who pulls out diapasons and flutes on the Great, diapasons and flutes on the Swell, and diapasons and flutes on the Choir, and expects to hold the attention of his audience by playing alternately on the different manuals, is doomed to disappointment; for he will lose it by the end of the thirty-second measure if he has not already lost it at the end of the sixteenth. How often one sits through an entire recital number, oblivious to a single strain after the first three minutes. If more recitalists would try out their registration on their wives—or some other equally candid critic—before inflicting it upon the public, there would be fewer of these arid wastes.

#### REPERTOIRE

REPERTOIRE is a matter of prime importance, both to the recitalist and to his public. A constantly expanding repertoire is the organist's surest line of defense against the inroads of indifference. There is always a tendency toward inertia; laziness is a better word, perhaps. I know a recitalist whose Bach repertoire includes about ten numbers. He knew these same numbers ten years ago. In fact, he studied them in his student days, in the early '90's, and he has not extended his Bach repertoire since. He has rung the changes on these few numbers on all occasions. Undeniably he plays them well; but the organist who is not constantly adding to his repertoire soon gets stale, and this is exactly what happened to this man in filling an important position. He entered upon his work with the cordial support of musicians and laymen alike, but in five years he was tired of himself, and his audience, large and enthusiastic at the outset, had dropped almost wholly away from him. There is only one way to retain the vigor of youth, and that is by drinking perpetually at its fountain.

There is danger, too, in one-sided repertoire. One may be inordinately fond of baked beans; but a diet wholly of baked beans will not satisfy the needs of a normal physical organism. Similarly an organist may be temperamentally allied to some school of composition, which he plays more

fluently, therefore better, than other schools. Some are specializing in ultra-modern composers, others in the pre-Bachian school. This does not make for the broadest musicianship. No recitalist can afford to limit his outlook by building a wall about himself. In this connection permit me to quote again from the article by Dr. Carl, whose extensive experience adds weight to his timely suggestions. He says:

"It is refreshing to see the growing tendency of playing the Bach Chorales. The heart of Bach was in these famous Chorales, and when played with a religious fervor they produce an effect that no other music is capable of producing. The Chorales of Brahms are always a welcome addition to one's repertoire, and those of Franck create an atmosphere of mysticism. Each is a divine inspiration. And the works of the early French writers,—how charming they are! A group selected from Titelouze, du Mage, de Grigny, Clerambault, Dandrieu, Couperin, or Daquin, is most attractive as an opening number of a recital. Also Gabrielli, Palestrina, Frescobaldi, Purcell, Buxtehude, Sweelinck, Byrd, Mehul, Zipoli, Cabezón, and a host of others would make another group to choose from. They add character and take one out of the beaten paths."

All these, of course, are in addition to the more familiar numbers found in the repertoire of every recitalist. We should not forget the Spanish organ music made available in America by the efforts of Mr. Sidney C. Durst.

And transcriptions? Why not? If a composition is in its nature adapted to the organ, the accident of its having originally been written for orchestra or piano need not exclude it from organ repertoire. It is stupid for an organist slavishly to imitate orchestral instrumentation. Once transcribed, a work becomes an organ composition, and it should be treated as such. An organ transcription of an orchestral symphony is never a satisfactory substitute for the original; but it has educational value, and as an organ composition it may possess unique musical value. A good transcription of the Prelude to Wagner's *Mastersingers*, for instance, is as truly organ music as are some of the compositions of Guilmant or Widor. A recitalist should, as Guilmant advises, "play on the organ the music written

for it." But this is not the whole story; for the master wisely adds, "There are, however, works especially adaptable which lend themselves well to the instrument. These should be played and included in recital lists."

#### PROGRAM BUILDING

BOTTLES of ink might be spilled in discussing the problems of program building. Much of it is frankly bad. Sometimes it is hard to say wherein it is so; but how often one leaves the recital hall with a feeling either of active dissatisfaction or of passive indifference! And it is often the program itself, rather than the playing, that is most at fault. The analogy is perfect between a program and a meal. Each must be an artistic whole; and by artistic whole one means a creative whole, for the artist is a creator. In any creative process wisdom and understanding play an important part; and the creative word of the chef in his dinner or the recitalist in his program should be one of vast wisdom.

Now no inflexible system of program building has ever been devised. A genius in construction is a law unto himself—and always will be; and all others will continue to construct badly—as they always have. Unless one possesses a reliable intuition and positively knows within himself that certain unusual numbers may safely be placed in juxtaposition, he had better follow conventional methods. Safety first is a good rule for the average; and most organists are exceedingly average. But the fool will always be found ready to rush in where angels know that the paving is too hot for comfort. It will not do him much harm to blister the soles of his feet; but maybe his audience does not enjoy the odor of scorching flesh.

The true artist, it would seem, may do about anything that occurs to him. His intuition is a safe guide. There is one recitalist who always begins a program with a group of several numbers in which massed strings and other sugary registration predominate. This is dangerous. He relies, no doubt, on the old adage that sugar attracts more flies than vinegar. He believes that if he can get the flies buzzing about his head, then he can douse them with vinegar. In principle, what he does is like serving sweet cakes as an hors d'oeuvre; instead of stimulating the appetite it enervates it. But in practice it succeeds, because this man knows

intuitively just how much sugar the audience can take into its system without spoiling its appetite for the Bach that is to follow. Besides, his sugar is not unadulterated. He administers sugar-coated pills that are stimulatingly bitter within. But what he can do with impunity the average recitalist cannot afford to imitate. Unless he aims to upset the digestion of his audience at the outset he had better not experiment with sugar in any form at the beginning of a program.

A program of numbers arranged in chronological order produces sometimes satisfactory results. This may be because the human race instinctively reacts along lines of its own evolutionary development. A program from the works of a single composer requires skilful construction, lest its unity overpower the variety that is an essential feature of any work of art. On the whole, however, one feels that the most satisfactory program is that which follows the hors d'oeuvre by soup, soup by fish and meat, and puts the dessert where it belongs, at the end instead of at the beginning. Still, one of the most impressive programs I have ever known ended with a transcription of the Adagio Lamentoso from Tchaikovsky's Symphonie Pathétique, in which both organ and audience sobbed in unison with the heart-rending pathos (or bathos, if you prefer) of the composition; and surely this is no typical dessert. So cui bono? Why discuss it?

Every recital organist believes himself a genius. This belief inheres in the species. Therefore he will continue to play badly-constructed programs to long-suffering audiences. We cannot do much with the present generation; but let us put the issue squarely up to the teachers of the next, and beg them—not to teach their students how to make programs, for this cannot be taught, but to beat it into their heads that they are not geniuses, which may do something toward keeping their feet on solid earth.

#### PETTY ABOMINATIONS

ALONG with virtues too numerous to mention, recitalists display some most annoying faults of personality. One is the speed mania. Just because a man's manual and pedal extremities have acquired sufficient dexterity to play a thousand notes per square minute, should he insist upon doing so upon all occasions? Obviously not; but he does. Moreover, he is proud of it. Of

course he displays not only poor musical taste, but often accoustical ignorance as well. It is a matter of common knowledge that "in a large auditorium the tempo should be slower than in a small one, otherwise the effect is not clear;" and the presence of pillars and transepts affects the accoustics of an interior. But the average recitalist simply cannot resist the temptation to "step on the gas" and exceed the speed limit. He should be regulated by municipal ordinance. Why not sentence persistent offenders to thirty days in one of these perpetual-motion squirrel-cages, where they can speed to their hearts' content and never catch up with themselves?

Another abuse for which the long-suffering public has little redress is the recitalist's tendency to play his own compositions in season and out of season. Most recitalists, if they compose at all, do so indifferently; yet their own insignificant compositions loom large on their mental horizon—perhaps because they are such anaemic children that they arouse parental sympathy, perhaps because they are held at close range and therefore seem disproportionately important. A silver dollar, you know, if held close to the eye, shuts out the rest of the world. The itinerant recitalist plays at least before different audiences, and it is no real hardship to listen once to an inferior composition. But college and municipal recitalists who play throughout the season to practically the same audience and who inflict their own magna opera upon that audience week after week—these men are in a class with the road hog, the war profiteer, and the man who persists in blowing his cigarette smoke in the face of everybody else. The shadow of their own personality shuts out the light of the sun. Happy indeed is the municipality or college whose organist has never learned the trick of writing Cradle Songs and Andantinos—and above all Storm Fantasias. The first article of an organ contract should stipulate that the player must not play one of his own compositions oftener than, say, once a month, though once in six would be still better. Fairness compels one to acknowl-

edge that there are occasional notable exceptions to this type of municipal organist. There is Dr. Stewart, who plays from 250 to 300 recitals every year. Now Dr. Stewart is a composer of national repute; yet he has a saving sense of values and it is his rule never to play a number—his own compositions included—oftener than twice within a year. And he knows that he abides by his rule, too, for he keeps an exact record of titles and dates. If asked, one feels sure that he would be able to say exactly what he had played on July 4th, 1776. But a mind as logical as Dr. Stewart's is rare among recital organists.

Another fault is the abuse of improvisation. Dr. Carl writes, "Cultivate the art of improvisation;" and he should have added, in italics, "then don't use it." The organist who insists upon adding many and meaningless measures at the end of a piece, or upon preluding a new number with trite sequential progressions—intended to bridge over a transition of keys—is an intolerable bore. If a man is truly master of improvisation, then let him exhibit his skill in the improvisation of a well-rounded movement or series of movements upon definite themes. The improvisation of Marcel Dupré is one of the bright memories of a lifetime; and there are others who improvise only less skilfully. But one does not find these men ambling aimlessly over the keys between recital numbers. "Vanity of vanities, saith the Preacher;" "and the greatest of these" is the belief that one can improvise.

#### VAE VICTIS

A NATURE created by God to be serene and beautiful may be made venomous and wholly unlovely by attendance at too many organ recitals. A cynic? What is a cynic? He is a member of the congregation who never has an opportunity of getting back at the minister, a musician chained to the routine of a recital season—in New York, in Chicago, in Timbuctoo; what matters it where?

*Sethann Drue*

# Expression

*A Pacific Coast Convention Address*

P. SHAUL HALLETT

THE QUESTION of artistic expression upon the organ is one which may profitably engage our attention. I of course presuppose the musical mind, cultivated, talented, and well schooled in our art, so that the simple and obvious may be taken for granted. Yet I think there are phases of our musical education which are too much neglected by all of us, due perhaps to a desire to please our public or the necessity of conforming to the dictates of a music committee, both of which conditions, at times, destroy the artistic and even prevent the suitable. The fact that my lot is cast in pleasant pastures may permit me to voice these sentiments suitably. There is need to speak of them as you all know, for many a member of our profession is handicapped in developing his best work by these things in his church work and managers of theaters are wont to exercise a supreme authority in their domain. There is naturally a more logical reason in the latter case and yet we find a few men rising superior to their obstacles and providing music artistically suitable to their varied surroundings and fulfilling all the requirements of their office.

Let us take two views: Are we not in danger at the present time of substituting the startling on the one side, and the conventional on the other, in place of true musical expression? We hear, or rather see, startling feats of agility on manuals and pedals; we are aware of startling contrasts of registration and we are jolted by the most startling jerks of tone which I believe are called accents. And yet these things are better than the lazy conventional-type which seldom touches a stop key after the first setting but is content with a change of manual, a random working of the crescendo pedals, and a pushing of the Register Crescendo to practically always the same point and back again. Here I might insert a protest against a phrase which is appearing with some frequency in specifications of organs as submitted by builders. Because some portions are enclosed they are described as being "under expression." This may influence the unmusical members of an

"organ committee", but as to whether the enclosure of an organ produces expression or caricature depends entirely upon the musical perception and musical education of the player who has these wonderful mechanical aids at his command. At a recent meeting of the Los Angeles Musicians Club a distinguished visitor remarked that the organ lacked the means of what he called "conscious expression", and confessed his love had passed to the piano for that reason. Now I may be peculiarly constructed but I cannot imagine any kind of true musical expression that is not conscious. The word expression opens up such a vast realm of artistic thought that it cannot be described with brevity.

Perhaps some analogy may be admitted in the word character as applied to an individual. Good musical expression and good individual character are constantly revealed in a multiplicity of ways and it is by the exercise of all these ways that either becomes convincing. A contribution to some charity does not necessarily make a good character, neither does the opening or closing of a swell box necessarily give musical expression. Again, a man may feel the musical expression within himself and yet be unable to communicate it to his hearers. The ability to do this, I take it, is a very high test of the cultivated musician. Have you not seen the gyrations of some of our pianists? Have you not witnessed the facial contortions of many of our singers? Do you not know of the organist who attempted to crescendo his Swell Organ by opening the Choir box? Some such cases have surely come to the notice of all of us. And yet all these people were feeling in themselves the impressions they were vainly attempting to convey. Now I think I shall not be misunderstood if I venture the assertion that musical expression is entirely dependent on a complete musical education. That alone can give the power to express and interpret. A knowledge of Form, Musical Architecture, is necessary before rhythm and phrasing can be made intelligent. Not only the design of the complete structure but the making of the smaller de-

tails, period, section, phrase, and foot. With a grasp of these things our phrasing will be at least consistent. A fugue subject, for example will be presented with similar phrasing throughout the course of the composition, or, if altered, it will be by intelligent intention.

Then our music history is another great help. We learn conditions under which our music has been written. I have heard men of good standing express surprise when first they realized that there was a difference between the organ music of Bach and Handel. The study of these three things, Form, Phrasing, and History, will greatly help us in one branch of musical expression, namely the intellectual. You may not agree with my placing this first but I do so because I feel this is the side we most generally neglect.

Although time is limited, we must glance at the technical equipment of an organist. This is often developed to an amazing degree of dexterity as far as mere agility is concerned and is often paraded for our admiration to the exclusion of the intellectual. While a most necessary and useful servant, it can become a very bad master by means of its fascinations for the player who is tempted to its display at the expense of the intellectual and the artistic. But a sadly neglected side of our technic is that of touch, the varying degrees of legato and staccato and the application of these to the construction of the music, the demands of the tonal combinations, and the acoustical properties of the building. I may go farther and add, to the size of the audience and the psychological demands of the occasion. We are told that it is impossible for the touch to be varied with an electric action but this is true only in regard to actual force. As to duration of tone: the response is instantaneous and I contend that the thoughtfully artistic player has at his command a wonderfully complete array of varied effects from touch alone which merits complete and profound study.

Now merging the intellectual and the technical we approach the emotional. Here indeed, extremes meet. The picture organist goes from one extreme to the other in a few seconds as the subject dictates; and as to church organists, some of us have had to play for a wedding and a funeral within an hour, and in ordinary services supplication and praise are so closely associated

that many and varied emotions have to be expressed with facility. I have noticed that the most successful and convincing artists are those who maintain an artistic reserve in all these changes. They will suit the occasion with a placid appropriateness which leaves the listener, whether in church or in theater, with a feeling that the music was a help rather than an intrusion.

What branch shall we study to get emotional control? Of course the wider our study, the better, but let us think of our four points: Harmony, Acoustics, Orchestration, and the Voicing of organ pipes. How often adaptations have to be made. Our work is not mainly the playing of straight organ music; even in recital work our transcriptions demand the most varied knowledge. In accompaniments for choir, chorus, solo instruments, and voices, and in playing with more or less complete orchestras we meet with problems which only the man or woman well equipped in the ways I have mentioned can successfully solve. We may have to play from a piano score; shall we play it exactly as written or shall our knowledge of harmony permit us to express that music in a manner suitable to the organ. Have you ever had to play from a 1st. violin part alone? I hope you knew your harmony. What to put in and what to leave out—only harmony can teach us that. Combinations of tone colors can be best studied from a knowledge of the orchestra and organ voicing—their differences and their occasional similarities. Acoustics will teach us the reasons of the various tone colors, and how and where to "fill in" according to the nature of those qualities. Here I might ask why do we not hear more delicate shadings in our registration—soft diapasons by themselves, then perhaps shaded by strings, again by flutes of different kinds? We lose a wealth of subtle emotion if all our changes are to be of the violent type. A study of acoustics will convince us of the different effects of the various shapes of pipes. The laws of the over-tones in a stopped flute and a keen string are vastly different and this knowledge should be applied by us in building up our tonal combinations. Then we shall not "fill in" with every tone color alike or in every building alike or on every occasion alike.

Do you agree that musical expression demands a complete musical education? I

think it will be admitted that the lack of it is a serious handicap to expression. With it our friend, the crescendo pedal, which perhaps I have too much neglected, will be artistically used and its wonderfully potent possibilities be convincingly revealed. But it alone will never put the organ under expression any more than that muscular force, however well regulated, can be the only means of conscious expression.

There is one thing we are in danger of losing by enclosing all our organs: the unswerving manly upright character of tone given by an unenclosed portion of the instrument. To lose this from our organs would be a calamity for however much we like the up and down, swerving and adap-

able character in real life, I have yet to find the person who has not an unshaken confidence in the man of a steadfast character who is the same under all conditions, yet never out of place, a joy and an inspiration to all around; a veritable anchor in the maelstrom of every day life. Let us represent this in our diapasons and the other foundation registers. We have so much of the emotional, and oft-times the hysterical is plainly present; let us not lose the majestic from our organs. Thus I have tried to find an analogy between character and musical expression as it pertains to the organ and I hope it may lead to a fruitful and useful discussion.

## Unit vs. Straight

### VII.—The Unified Duplexed Unit

FRANK STEWART ADAMS

THE ARTICLE "The Unit Challenges" in the April number brought fourth some interesting replies. All agree that the ideal organ (for theater at least) will be a combination of Unit and Straight. This being granted let us stop talking about it and begin working out the gruesome details for a successful union of Unit and orthodox systems, for the introduction of borrowing into a Straight Organ generally results in all the disadvantages with none of the merits of the completely unified Unit. They are so flexible (a favorite term of the Unit fans) they haven't much backbone.

In general it may be said the ranks which should not be unified are those which are of the greatest weight in making up the full organ. The tang and snarl of the old-fashioned full Swell, with its mixture and 16' and 4' reeds (non-unified) are not found in the modern schemes. If there is a full, rich ensemble to start with, then it doesn't make so much difference if the builder gets in his deadly work with the softer ranks. In spite of all opinions to the contrary, I believe a theater organ should have the solid body of tone found in a full-grown concert organ with all its faculties function-

ing, and plenty of diapason foundation tone. For playing with orchestra, for a march or any big spectacle, for an occasional big climax in any number, the average organ is either anemic, or overblown unison tone-unified noise.

Of course such a full organ must be used with care, but unifying the organ will not provide the player with brains — it drains what he already has trying to manage the beast. It is not enough for the third, fifth, and seventh of the chord to be duplicated in octaves to get fullness and brilliance — their own third and fifth must also be present in proper tonal proportion. For this purpose metal harmonic and mutation ranks are necessary although flute mixtures are valuable for color effects. I have never heard a Unit, or commercially debilitated concert organ, which didn't sound like an "eight-foot" organ.

A 109-note rank is like a huge, scrawny animal or, let us say, chicken — we play a tune on its neck, the chords on its breast, and use its hind legs for the bass. It all tastes alike, but it makes both ends meet, which refutes the charge that a Unit is not a commercialistic proposition — per se.

The author of the article mentioned above calls his Bright Strings "fairly keen," the Keen Strings "very keen" with a "keen" Celeste, from which we conclude he likes keen Strings. Yet the use of these strings is responsible for a great deal of criticism

of theater playing. A full-bodied Salicional should be the principal string, the Viol d' Orchestre being an unnecessary accessory. He says the three ranks of Viol d' Orchestre "provide the full orchestral body." This is all dead wrong. The strings in an organ will not perform all the functions of the strings in an orchestra — they will not blend with the other registers in chords. Furthermore in an orchestra the strings are mainly used for playing the melody and for rhythmic figures, the sustaining parts being mostly for wind instruments. Also the keen strings, which are all harmonies, are utterly unlike orchestral strings, which have considerable body. The ensemble, the foundation for organ tone, should be diapasons (if there are any) open flutes and sometimes the softer reeds. He says "a diapason is not a first-rate theater stop" because it is not emotional. It is for this very reason — the neutral quality — that properly voiced diapasons are the best back-ground for the other registers, the sustaining mass. This is an example of the strong tendency on the part of Unit protagonists to segregate the diapason family because it "sounds churchly."

Much is said about the emotional potentialities of the theater organ. While "a diapason has no emotional qualities" (though it could be voiced so) neither has the mixture, bourdon, or gedeckt included in a model scheme. I would suggest that the voicer try out each pipe in a dark room with an impressionable 16-year-old blonde to find out if it (the pipe) is passionate enough for theater use. A kettle-drum (or any of the unified organ traps) or a double-bass have no intrinsic emotion, but they are constantly used in "Tristan," the most passionate music ever written. Every pipe in an organ should not shimmer (or shimmy) with uncontrollable erotic emotion, otherwise the organ sounds like a palpitating cat-fight of unleashed artistic temperaments. A stop can be expressive without causing the chorus girls in the audience to drip tears whenever the wind is let into it.

"Big, broad specimen, with not too much bite," might describe a bull-pup with the lock-jaw.

Although the author doesn't say so, I suspect that the soul-weeping emotions connected with calf-love are meant to figure largely. For this reason the overblown, sea-going tremulant has become one of the

curses of unified theater playing. Mr. John Hammond, in the June issue, spoke of hearing a six-piece orchestra play the "Star-Spangled Banner." I heard something more nauseating during the war; an organist played it on a typical throbbing Unit, with all tremulants panting, on the usual strings, flutes, and vox (believing that picture music should be always subdued, like soothing syrup.) And the chords and bass were faked. Whatever emotion this pulling performance aroused, it was certainly very far from patriotism. I wish that somebody (who really knows) would state why many unified organs sound dead and flat with the tremulant off. Either the pressure should be reduced or the tremulant made less energetic.

I should also like to know why large-lunged, deep-sea tibias figure so largely in Unit schemes to the exclusion of open flutes and diapasons. The scheme given contains strings and reeds (because of their passionate qualities) and four stopped flute units, which must figure largely in ensemble work, as the one diapason doesn't have a 4' offspring. Yet so many large stopped-flutes are bound to make the tone muddy and woody, causing many Units to sound like middle-aged calliopes suffering from wind-colic. There can be no brightness and sparkle with an over-ripe tibia smearing the ensemble. An open flute can be one of the most beautiful of organ tones, but will not stand too high pressure — perhaps that is one answer. Instead of one of the tibias and two of the keen strings a kinura, orchestral oboe, and diapason (rather stringy) would give more variety and color, for melody and comedy playing. The first two, if we must have something "cutting through," would certainly do it. Keen strings can not be used for "lighter, ethereal passages." If they, or any other registers, are "cut down soft with the shutters" the combination becomes dead and expressionless. If they are opened the least bit the strings begin to sizzle with squawking raspiness. These strings, and the stopped flutes (because of their spread, non-focussed tone) make it impossible to play passage work cleanly and clearly. But the tibia is the great stand-by of the ballad slide artists, vox and tibia being their favorite infusion for the glissando cantante, the bel canto of the modern proletariat. The tibia clausa must be with "heavy body, considerable power, and great mellowness" — rather

anomalous, while the bourdon flute has a "fairly thin body," on a milk diet. The quintadena must have a pronounced fifth — like saying a stopped "diapason" must be closed at the top. Comparing this Unit with a Straight Organ of like cost, the former has 20 eight-foot stops, of which 5 are practically duplicates of others in timbre. Therefore we have 15 different timbres, and that is all the color, in the real sense, the organ yields. The Straight Organ would have as many 8' stops, and, although fewer 4's and 16's, yet each one would be different in timbre from all the others, and be voiced in its proper strength as a 4' or 16', which the prolific offspring of a unit 8' can never be. The proportion in strength of the first harmonic to the ground tone is not the same as that of one note to its octave. The harmonic re-enforcing stops stand out boldly, out of all proportion to the scale of nature — and you can't go against nature. The pipe which is low G of the piccolo is upper G of the 8' Pedal bourdon. By middle C the piccolo should have its characteristic sound — so the voicer must change a pedal bourdon to a piccolo in an octave and a half, in which each pipe constantly does duty in five stops of different pitch. It can't be done. The statement that "pitch is color" is false and misleading. The dimensions of a pipe change with the pitch, making a different intensity or quality for high notes, but the prime consideration in color is timbre, which is produced by the shape of the pipe — and sound-wave, and here is where the Unit falls down. The chalumeau of a clarinet is different from the upper register, but, like the prolific off-spring of a unified stop, all alike in timbre, as the sound-waves are alike in form. The dulciana has six children, but all of the same color, because coming from the same sire.

Furthermore an orchestral player can make more variations in tone in different registers than any unified voicer. The scheme given has only one 16' and 4' reed on pedal and manual (except the fancy reeds, sax and vox) extensions of the tuba, which must, besides trying to be a self-respecting, autonomous 8' tuba, do duty as a Pedal trombone 16' and 8', a Swell and Great contra posaune 16', and a clarion 4'. It cannot possibly be voiced correctly throughout its compass for more than one of these stops. Such an organ is a unified bunch of compromises at every turn. "Two

or three pitches of the same set of pipes when blended" may make interesting effects, but the combination of pitch and timbre will make much more color, and in this the Straight Organ has plenty of variety.

We are told "the Unit devotee salesman" (whatever that is) "takes time to explain everything to the buyer." Of course, and after he is done, the manager understands less about it than he did before, unless he happens to be an escaped organist — and Broadway organists do elude their jailers sometimes. All the points of difference between Unit and Straight Organs being minutely apprehended by the buyers, and the strong (talking) points of the former (not the latter) being clearly understood — it is easy to explain why there are more stops for the money in a Unit — the voluble salesman delivers a lecture on "Flexibility" — the Unit's Last Hope. The unified Unit organist is supposed to be a musical contortionist. "You draw what you want where you want it and in exactly the right quantity" (this last doesn't always apply to the salary) the while carolling the popular hymn "I want what I want when (and where) I want it." With plenty of pistons the resourceful organist will draw what he has where he has it, and make effective combinations, instead of requiring everything spread around under his nose so he won't miss it. The common experience with Unit mechanics, in seeking to "draw what they want" is that they have drawn it already or some of its progeny, or they can't draw it because it isn't there to draw.

What about the poor dub who controls this collection of high-powered, self-starting emotions with which he can inoculate the audiences in exactly the right quantity? He generally displays a single unity of purpose, disdaining all contact with church and concert organists, knowing nothing about the organ except as a medium for unified picture-playing. Just as his instrument (of torture) has been made to sound as little as possible like an organ. He is a Voice in the air, the royal scion of a prophetic line, from whose loins shall spring a new race, flaming harbingers of a new art, the like of which has never been known before, and we hope never will be again. "Day and night I sing praises to the boss, only with myriad sweet tunes, with lots of melody. Like a bird of the wilderness I discourse melodies forever and ever."

He plays only one principal melody, duplexing a counter-melody on second touch, which always sounds the same. He achieves harmonic unity, harmonizing the melody with one chord. He comes within one of unity in the bass, relieving the monotony (the deadly sin of theater playing) of playing the tonic all the time by occasionally putting in the dominant. If peradventure he plays the sub-dominant, it is not because of scientific artistry, but because he has surreptitiously thrust his leg too far to the port side in aiming at the dominant. The psychology of double touch in the pedal is that if you touch two (or three) notes at once the audience won't know the difference. Or if you don't land right on the first touch-down, you may on the second. If the first touching of the manager for a raise doesn't work, the organist may get fired on the second touch.

He encompasses a uni-lateral unity of pedal playing, hitting all the notes with one limb (the left), making a uniformity and homogeneity of attack, style and (first) touch, connecting or binding together the notes struck, especially in wide skips. (The organist of a famous choral society in Boston for years played the entire bass of the Hallelujah Chorus with his left leg only, making the rapid skips of an octave, down and immediately back, with fearful and wonderful agility and legato.)

Does the term "straight organist" indicate that a player who has trodden the straight and narrow path of orthodox playing must become a musical crook to play a Unit?

The statement that "the organ should provide a background (accent on the back)" doesn't go wth the talk about "tremendous scales, bigger blowers" and heavy pressures. But in this respect the Unit has accomplished a much-needed reform, for the old organs were generally too weak-toned to overcome the many extraneous noises, hangings and bad location. When an organ is located so far back-stage (accent on the back) behind loads of scenery that you have to search with a dark-lantern to find the chests, ordinary voicing will not come through.

No one denies that the vitality and punch of a unit are essential in a theater organ, but they can be produced in a Straight Organ.

## VII.—Registration Examples

GEORGE ALBERT BOUCHARD

MORNING MOOD — GRIEG  
(From PEER GYNT SUITE)

BAR One: Solo, Tibia on Great; accompaniment light string with Bourdon Flute on Accomp. manual; Pedal the same as Accomp. with 16' Bourdon added. Bar five: Oboe Solo. Bar eight: Imitation in Cello register Accomp. Clarinet added by second touch, promptly released at beginning of ninth bar. Seventeenth, eighteenth, nineteenth, and twentieth Bars: Tibia and Oboe alternating. Twenty-first bar: To Tibia add Strings at 8' and 16', also amplify Accomp. Increase by Crescendo Pedal to bar thirty. Decrease. Bar thirty-two: Horn on Solo manual. Flutes 8', 4', 2' on Gt. Increase by Crescendo Pedal to bar thirty-four. Same process to bar thirty-eight, also to bar forty-eight. Bar forty-eight: Both hands on Accomp. employing Flute and String tone. Decrease. Bar fifty: Clarinet on Solo manual. Bar fifty-six: Add Horn (or Tuba). Bar sixty-four: Both hands on Accomp. Bar sixty-eight; Flutes 8', 4', 2' on Gt. Horn on Solo. Alternate with Accomp. Reduce to Solo Flute and Clarinet. Close with full Strings.

Interpreted in the above manner MORNING approximates the full tone, color, and brilliancy of a symphony orchestra. The special advantages of the Unit over the Straight Organ in this number is in the use of the indispensable strings (thinking orchestrally) on both Great and accompaniment manuals without changing their character (as in the orchestra); and in the use of second touch, by simple pressure, to bring out melodious IN parts, usually so difficult to attain, or lost altogether.

MY HEART AT THY SWEET VOICE  
—SAINT-SAENS

(From SAMSON AND DELILAH)  
As Vox at 8', 16', 4' are on the Accomp. the registration is governed accordingly.

Opening chords played on the Gt. by Chrysogloss and Bourdon Flute. The score calls for strings but they would overcome the Vox which we have selected as the ideal register for the song-like melody. The character of the Theme calls for a rich, ample registration. The single Vox is felt

to be insufficient; therefore we shall amplify its tone by adding the Bourdon Flute and play the melody in harmony parts. Otherwise, owing to the shifting of the accompaniment from low to high register, the melody would be left stranded; which actually does happen when this number is played by a small orchestra.

At bar nine the Clarinet on the Solo manual relieves the cantus for two measures. Also at bar seventeen. At bar thirty, tempo *Un Poco Piu Lento*, further richness is secured by playing melody up an octave, using *Vox* at 8' and 16', also Bourdon Flute at 8' and 16'. Accompaniment as before. Bar forty-six: Interlude, melody may be taken by Clarinet, Strings, or any good solo stop. Bar fifty: This somewhat dramatic section requires careful handling. For the groups of six use *Vox*, Bourdon, and Strings at different combined pitches and of sufficient mixtures not to overpower solo part which sounds well played by the Diapasons or soft Horn at 8'. Tympani by second touch on Pedal heightens the effect of foreboding and impending disaster. On *Gt.* add to the Bourdon and Chrysogloss a soft 4' Flute. Swell shutters remain closed, open at certain nunances. Bars fifty-eight and fifty-nine played on *Accomp.* After climax reduce to original registration. Bar seventy-nine. At ninety-five, use Clarinet or horn for counter melody (the part Samson sings). Close on *Gt.* Crescendo Pedal with Tympani to *Fortissimo*. Add Cymbals for last chord. (C. Fischer Orchestra Edition used)

#### THE LOST CHORD — SULLIVAN

THIS popular orthodox number requires a church organ effect. Open on *Gt.* with pure Diapason tone, without Tremulant. Pedal, a deep Diapason 8' and 16'. Diapason for *Accomp.* closed. The Horn makes a majestic solo. Play on Solo manual. At words "Like the Sound of a Great Amen" add Tuba and Flute to Diapason, all at 8'. Crescendo. No strings, as they are too orchestral. The melody for the second stanza may be played by Diapason with Tremulant. Celestial choir effect by *Vox* at 8' and 4' on *Accomp.*

In working up climax, add Tympani, gradually open Crescendo pedal.

PRELUDE IN C-SHARP MINOR - RACHMANINOFF  
OPENING notes, full Pedal, unaccompanied.

Close shutters gradually. Reduce Pedal just after first chords are struck to piano. Chords, soft Strings at 8' and 4' Agitato movement. Full Solo at 8'. *Gt.* Diapasons, Flutes and Strings. Pedal Full to *Gt.* Right hand plays *Gt.*; left, Solo. Shutters closed. Opened at Crescendo. Work up to full Organ. Closing chords on *Accomp.* Chime C sharp on *Gt.* alone played by extending finger from *Accomp.* upward. (This piece was originally called "The Bells of Moscow".) The Chimes are placed on the Solo manual and unitized on the Great. Otherwise, this effect (ending of PRELUDE with Bell) would be impossible.

In conclusion I would say I've found the Unit serviceable where speedy manipulation of material and a more perfect blending of tone is required. Patrons of the New Statler seem well pleased with their Unit. The organ is especially pleasing when quiet music is played.

You ask what special advantage over the Straight has the Unit. Perhaps I can best answer that by making a comparison.

The organ I am playing at St. Vincent's, where I am organist and choirmaster, is a Straight, built 15 years ago. It has fifteen registers. It sounds like a toy compared to the Statler modern Unit of ten actual "speaking stops."

P. S.: Enclosed one of those "Console" pictures — but this one is different. The piece of music the organist is playing is THE AMERICAN ORGANIST — not a bad tune, I'll say! Some of your contributors are all "het" up over the unit question.

Mr. John Hammond's criticism of the small five (!) register Unit is hardly fair to the cause. What would a five\* register Straight sound like? In other respects he has good ideas on the subject.

As a timely reflection, what wonderful progress could be made if Mr. George Ashdown Audsley's genius were applied to the Unit question. Mr. Emerson L. Richards states that couplers should not be used on a Unit. The Statler organs are minus couplers. They are found to be unnecessary. — G.A.B.

\*Art works are valued not by size but by the price asked for them. If the Unit builders asked the same price for a "five-register Unit" as is asked by the Straight builders for a Straight of five registers, comparison would be just and proper. Our discussions will profit more if we make all comparisons by price and consider size afterwards.—THE EDITORS

## VII.—Derived Mutation

C. SEIBERT LOSH

THE design of organs will not be settled by any symposium of the ideas of organists, organ builders, and organ architects, interesting as that may be and valuable. Straight Organs will be built where funds and space are unlimited. The duplex and Unit principles will be applied as seems expedient to the organ builder and the purchaser. And to waste energy and especially heat in a discussion of purely hypothetical specifications is very nearly the capstone of futility. The completed instrument is the only thing worth discussing.

The remarks of Mr. —— are especially interesting. Very evidently he has not seen any specimens of the derived mutation which he declares is acoustically impossible. This is a typical case of trying to determine results by theory and pseudoscience. This pedantic attitude has always been the greatest possible hindrance of progress. He is right to the extent of surmising that derived mutation will be the next great battle of opinions. Discussions will rage on that subject for ten years to come as unit work has for the past ten years. He quotes Bach and the tempered scale but has entirely missed the point that Bach proved that harmonic intervals are satisfactory to the ear in the tempered scale — therefore why should they be inharmonious in the harmonic series as mutation. This is particularly true in organ pipes which draw together in intonation as no other clavier instrument does. Bach had his critics but the tempered scale is with us yet. Tempered mutations will stay. Many hundreds of successful applications now exist. In our own work the wide tempering of the Seventeenth is absorbed by using for that rank a flat Celeste. The tempering of the Twelfth and other dominant octaves is negligible, as Bach proved.

The resultant and differential tones are audibly present only in very powerful fundamental tones such as are not used for mutation, but even these tones are absorbed and erased in the general harmonic welding of a well balanced tonal plan — otherwise no harmonies would be agreeable on any organ.

If, as the writer contends, these differentials and resultants are troublesome only when exactly in tune, it would be necessary

to tune them slightly out to get rid of these undesirable resultants and differentials. However in this as in other matters he is wrong as it is not essential that the sounded notes be exactly tuned in their harmonic relation to produce the differential. A wide variation is possible with the induced note clearly audible. As stated previously however these induced tones are negligible except in heavy fundamental tones. They are a large factor in the disagreeable effect of exaggerated scale and pressure.

His interest in this matter will be shared by many; and the usual proportion will distort philosophy to oppose progress, without any examination of the results. Another group will be unfavorable impressed by badly done examples; but in the long run the usefulness of this principle in securing for the organ a vast new range of tone and power will establish it as an indispensable feature of all carefully planned work.

*What did we learn, down there by the sea  
Where life seemed calm 'neath the sky  
and sun?*

*What did we dream and plan all day,  
That shall lift men's souls ere the year  
is done?*

## VII.—Three Comparative Specifications

EMERSON L. RICHARDS

WHEN this controversy arose THE AMERICAN ORGANIST proposed a competition between Straight and Unit builders for the building of the best organ for a given sum. Therefore the tonal design of the organs submitted cannot be limited to a special use. The organ in question must have all-around utility, else the competition fails. Mr. Jamison can hardly appropriate to himself the theater field and say in this department the Unit is supreme and decline to allow competition for general concert use. The question is: can we, for a given sum of money, get a better organ in the form of a Straight, Unit, or "Augmented"?

Referring to my article in the June num-

\*I hope the Author will allow and the readers approve the use of the word Augmented instead of Combination to indicate an organ of the Straight variety which has borrowed or duplexed stops or even an occasional example of unit work. The term

ber, I there, in general terms, endeavored to show that an Augmented Organ was the most desirable from the standpoint of cost and artistic results. This article has not been challenged, but I have been urged by the Editor to put this estimate in a more concrete form. I therefore drew up three schemes, one for an entirely Straight Organ, one for a Unit Organ, and one for an Augmented Organ that was within the limits of my previous article, and which were to cost around \$15,000. I purposely made the three schemes to conform as nearly as possible. Stop changes within reason could be made to make either one more suitable for a given purpose.

Now I will put it up to any unprejudiced organist — which of the three schemes would you rather play? Which has the most all-around utility? Clearly the answer is going to be in favor of the Augmented. The Unit has only eleven tonal units, the Straight has twenty-six, but a number of these are necessarily repeated colors. The Augmented has all the tonal colors that appear in the Straight and five additional colors (Nos. 10, 16, 20, 30, and 34) in addition to the utility of the extra four foot, twelfths, and two foot, and the greatly extended pedal.

I submitted the three specifications to three reputable organ builders who submitted prices for which they would be willing to build the respective organs. For obvious reasons the names of the firms are not given, but are designated as A, B, and C.

Firm A is noted for its quantity production, one giving excellent value for the money. It turns out a very large number of organs, Straight, Unit, and Augmented at moderate prices.

Firm B is an association of artists controlled by an engineer who knows costs. They like to build units. Their work is more artistic and higher priced than Firm A.

Firm C is one of the leading builders in the United States and has many very large organs to its credit. Its work is of the highest quality and it receives relatively higher prices.

Here are their prices:

Combination would seem to imply the presence of some unification, whereas the average organ today has plenty of borrowing and duplexing but no unification in the accepted sense of the term. This change of terminology will be used in further discussions.—ED.

	STRAIGHT	UNIT	AUGMENTED
Firm A:	\$13,500.	\$13,500.	\$14,400.
Firm B:	14,000.	15,000.	14,500.
Firm C:	15,676.	13,638.	17,300.
Average:	14,392.	14,046.	15,400.

It will be noted that the average of these figures comes within a few hundred dollars of my estimated price. The Unit is a few hundred dollars the cheaper — about \$350. cheaper than the Straight, and \$1400. cheaper than the Augmented; but the Straight and Augmented each have more than twice as many actual registers as the unit. Moreover, I have not taken the usual number of borrows to be found in a Unit of this description. I limited myself to the forty-four mentioned in the June article. The usual Unit Organ would have contained at least twenty more borrows than I have schemed, and if these extra borrows were incorporated the average cost of the Unit would be increased by about \$2250. so that it would then be more expensive than either the Straight or the Augmented.

I have the actual method of figuring before me used by Firms B and C. Their figures are arrived at by adding to a nominal base price for a three-manual organ the cost of each 16', 8', and 4' stop, whether in the Unit or Straight organ, and then the additional cost for each borrow. As these are the figures used by the salesmen for two firms in question, there is no doubt about the correctness of the figures I give. As a matter of fact, I had by analysis of my own, of former bids by these builders, arrived at substantially the same figures; and they do, without the slightest question, represent prices at which either of the three specifications may be purchased. The Editor has been informed of the names of the firms in question and vouches for their reliability.

It would seem to me that this settles the question of the relative merits of the three types of organ from the question of cost at least. As to the artistic merits of the three instruments, there can be as little room for debate. I showed the three specifications to a very well-known organist who has played everything from the great Hill organ at Sydney to pictures on Broadway. Without hesitation he picked the Augmented as far the most useful organ in any situation, pictures or otherwise. Other organists take exactly the same view.

I think the builder who, in the May number, suggested that Mr. Jamison was

STRAIGHT: 28 Ranks, 1592 Pipes.				AUGMENTED: 23 Ranks, 1429 Pipes.			
PEDAL				PEDAL			
1 16'	DIAPASON (open)	— 32		1 16'	OPEN DIAPASON	— 32	
2 ..	CONE GAMBA	— 32		2 ..	DULCIANA No. 30 C		
3 ..	BOURDON	— 32		3 ..	BOURDON	— 32	
4 8'	BASS FLUTE	— 32		4 ..	LIEBLICHGEDECKT No. 18 S		
GREAT				5. 10 $\frac{2}{3}$ '	Quint Nos. 1-3		
5 8'	DIAPASON	— 61		6 8'	Octave No. 1		
6 ..	*GEMSHORN	— 61		7 ..	Flute No. 3		
7 ..	*TIBIA PLENA	— 61		8 ..	Stillgedeckt No. 18 S		
8 ..	*MELODIA (or 'Cello)	— 61		9 16'	TUBA No. 15 G		
9 4'	OCTAVE	— 61		GREAT			
10 8'	*TUBA	— 61		10 16'	DIAPASON	— 61	
*In Choir Chamber				11 8'	DIAPASON	— 61	
SWELL				12 ..	GEMSHORN	— 61	
11 16'	BOURDON	— 61		13 ..	TIBIA	— 61	
12 8'	DIAPASON (or Violin)	— 61		14 4'	OCTAVE	— 61	
13 ..	VIOLE D'ORCHESTRE	— 61		15 8'	TUBA	— 73	
14 ..	VIOLE CELESTE	— 61		16 ..	FRENCH HORN	— 61	
15 ..	STOPPED FLUTE	— 61		17 4'	Clarion No. 15		
16 4'	HARMONIC FLUTE	— 61		SWELL			
17 III.	MIXTURE 12-15-17-183			18 16'	BOURDON	— 97	
18 8'	CORNOPEAN	— 61		19 8'	DIAPASON	— 61	
19 ..	OBOE	— 61		20 ..	VIOLONCELLO	— 61	
20 ..	VOX HUMANA	— 61		21 ..	VIOLE D'ORCHESTRE	— 61	
CHOIR				22 ..	VIOLE CELESTE	— 61	
21 8'	DIAPASON (or Horn)	— 61		23 ..	Bourdon No. 18		
22 ..	DULCIANA	— 61		24 4'	Bourdon No. 18		
23 ..	VIOLA	— 61		25 2 $\frac{2}{3}$ '	Twelfth No. 18		
24 ..	CONCERT FLUTE	— 61		26 2'	Fifteenth No. 18		
25 4'	FLUTE D'AMOUR	— 61		27 8'	CORNOPEAN	— 61	
26 8'	CLARINET (or Bassett Horn)	— 61		28 ..	OB <sup>E</sup>	— 61	
COUPLERS:				29 ..	VOX HUMANA	— 61	
PEDAL	GREAT	SWELL	CHOIR	CHOIR			
4' P	SC	S	C	30 16'	DULCIANA	— 97	
8' GSC	SC			31 8'	DIAPASON	— 61	
16' SC	S	C		32 ..	Dulciana No. 30		
Combination Pistons: 20				33 ..	VIOLA	— 61	
P 3. G 3. S 4. C 4. T 6.				34 ..	VIOLA CELESTE	— 61	
Register Crescendo				35 ..	CONCERT FLUTE	— 61	
Electro-pneumatic Action				36 4'	Dulciana No. 30		
Blower and Generator				37 2 $\frac{2}{3}$ '	Twelfth No. 30		
Wind Pressure: Registers No. 5, 3 $\frac{1}{2}$ "; 6 to 20 and 1 to 4, 7 $\frac{1}{2}$ "; 21 to 26, 5".				38 2'	Dulciana No. 30		
writing about an instrument that "does not yet exist" has put his finger upon the main weakness of Mr. Jamison's argument. The firm that he represents has always been noted for its conservative adherence to standard design, and I have yet to see a Unit Organ built by them. Perhaps they are making the same mistakes that many other builders have made, to their sorrow — that Units are a cheap way to build an organ. On paper it looks as if it were a				39 8'	CLARINET (or Bassett Horn)		
COUPLERS:				COUPLERS:			
PEDAL	GREAT	SWELL	CHOIR	4' P	SC	S	C
8' GSC	SC			8' GSC	SC		
16' SC	S	S	S	Combination Piston 20			
Register Crescendo				P 3. G 3. S 4. C 4. T 6.			
Electro-Pneumatic Action				Blower and Generator			
Wind Pressures: Registers No. 13, 15, 10"; 11, 3 $\frac{1}{2}$ "; Choir, 5"; all others 7 $\frac{1}{2}$ ".				Wind Pressures: Registers No. 13, 15, 10"; 11, 3 $\frac{1}{2}$ "; Choir, 5"; all others 7 $\frac{1}{2}$ ".			

## UNIT: 11 Ranks, 887 Pipes.

			PEDAL	MAN. I.	MAN. II.	MAN. III.
1	16'	91	MAJOR FLUTE	16.....	8.....	4.....
2	16'	73	VIOLONCELLO	16-8.....	8.....	16.....
3	8'	73	DIAPASON	.....	4.....	8.....
4	8'	61	VOX HUMANA	.....	8.....	8.....
			<i>In Chamber II</i>			
5	16'	85	TUBA	16.....	.....	8-4..
6	16'	73	BASSET HORN	16.....	16.....	8.....
7	8'	73	VIOLA	.....	8-4.....	8.....
8	8'	97	VIOLA CELEST	.....	8.....	8-1½.....
			<i>In Chamber III</i>			
9	16'	91	GEDECKT	16.....	16-8.....	8-4-2½.....
10	8'	73	VIOLIN	.....	8-4.....	8.....
11	16'	97	GEMSHORN	16.....	16-8-4-2.....	8-4.....

## COUPLERS:

To Pedal: P. I. II. III. P 4'

To Man. I: I II III

To Man. II: I II III

To Man. III I II III

## Combination Pistons: 23

P 3. I. 5. II. 6. III. 3. T 6.

## Register Crescendo

## Electro-Pneumatic Action

## Blower and generator

Wind Pressure Registers No. 1, 5, 10";  
2, 4, 6 to 11, 7½"; 3, 3½".

cheap way, but it does not work out so in practise. This may be because the actual pipe work, according to those firms which make real factory cost analysis, constitutes only from twenty-five to thirty-five per cent. of the total cost of the instrument. If we keep that fact in mind and then proceed to multiply the complications of the Unit's electric action, we get some idea of the reason why the Unit becomes so expensive.

Our friend admits that he wrote his criticism before breakfast, which may account for his irritability, and I am also inclined to think that he figured his scheme for his twenty-stop Unit just about as hurriedly. He now wants to reduce his \$28,000. estimate to \$25,000. I said that it looked to me more like \$33,000. Applying the same system of cost estimate by firms B and C as that used by them in ordinary bidding, the cost of his twenty-stop Unit of twenty ranks with one hundred forty-four borrows would be, in the case of Firm B, \$34,400., and in the case of Firm C, \$41,470. While I personally think these figures are too high, they are about the estimates that a buyer could expect if he tried to purchase a Unit of that description.

So that if our friend sells many such organs at \$25,000. per, it will not be long before he will be invited to the green fields of Vermont for a very serious conference, whereat the "Colonel" will undoubtedly enlighten him about organ costs and set him right on a few things that he only thinks he knows now. The Colonel is a good business man and does not build organs as a matter of recreation.

There is much more about Mr. Jamison's article which indicates a certain lack of experience in modern organ design. His idea of playing for pictures may represent the ideals of Indiana, but they would not get far on Broadway. In theaters like the Rialto or the Capitol where really artistic efforts are made to fit the picture to the music, tunes, even Italian opera tunes, take a subordinate position. The whole effort is to make the music fit the picture and surround it with an emotional atmosphere that will heighten the effect of the picture. That is the style of motion picture playing that will ultimately prevail, and the theater organ must meet this situation. Even the theater organ must be a concert organ. Frequently in the very best theaters a concert organist is starred instead of the picture. This spring I noted the name of Pietro Yon usurping the electric lights at a prominent Philadelphia theater. Something more than Mr. Jamison's Tibia Plena and a weepy reed are needed here. When you set Maitland, Adams and the other real artists who are playing in the leading picture theaters down in the orchestra pit, they want a real man's organ with real insides to play. "Hearts and Flowers" on a Synthetic Oboe may be all right in some sections, but it won't go on our "Main Streets" in the East.

# THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

## The New Season

FAY SIMMONS DAVIS

**A** NEW season has begun; we face it with strengthened ambitions and new ideals. Our mistakes of last year revealed to us our shortcomings. The greater resourcefulness they instilled proves anew the truth oft expressed, "if we had been stronger, circumstances would have been weaker." There were hurts of course, and injustices perhaps. They but served, however, their educational purposes toward our development. New ideals have been born on account of them. We the keener realize that we are a part of God's great plan; we must stimulate our finer musical efforts to create a nobler relationship between things, places, and people.

We are now awake. We know that we are responsible in a large measure for the spiritual order and social reconstruction of our time. This belief is going to increase our moral statute and our professional value.

Edward Mac Dowell gave me ten rules for success. The first was enthusiasm. The LAST was TALENT! The other eight were—application, system, resourcefulness, tact, imagination, cooperation, personality, and a tempered temperament. He might have added two more: Stick-to-it-iveness, and Up-to-date-ness.

I once heard a minister in Los Angeles exclaim; "If Christ couldn't please his twelve disciples, how on earth am I expected to please my whole congregation?" At first he failed. His exasperation then turned to the determination to use his obstacles as stepping stones. He breathed the western ozone of grit and perseverance and worked — my how he did work! He also studied his people — their hobbies — their needs — their faults (also his own!) He grew to understand them. He loved them even as he loved his Bible. He rad-

iated cheerfulness. He practised what he preached. He hated ruts much more than he hated Judas. He grew in heart, soul, and mind. When he resigned for a New York Church he left nine tenths of his people bigger and broader Christians and, best of all, better friends.

He was everything that a minister should be and that an organist can be, as well. Old Plato has declared that there were three ways to heaven — the ways of Goodness, Truth, and Beauty. The organist aids the minister in pointing out how to find, and to walk in, these beautiful paths.

One of our Senators recently said that the trouble with our Country today is the low standard of our politicians. The minister and the organist by their spiritual, intellectual, and emotional appeal have the cooperative power to help change this standard to a nobler and more patriotic one.

Organists in the great West have unusual opportunities to uplift people at this time of America's deep unrest. There is stirring need there for one of life's most healing agencies: Community Music in its many forms. One form — that rendered through the Church Community Musical Vespers — is alone marvellous in its power to bring people closer together. Then there are Community Orchestras and Bands and Community "sings", which, as one Boy Scout expressed it, makes the "whole outfit" seem like one family.

This subject lies very close to my heart. From time to time I will dwell upon some of its workings which I have found very successful in my own professional activities — successful because happiness was strewn all along the path to success.

We should study into and then become more and more the leaders in this branch of the music profession. Our lives will be enriched thereby and those of countless others. "Out where the West begins — where the hand clasps are a little stronger, and the hearts are a little warmer — out where the west begins."

## A Few of New York's Notables

### IV. — *Cathedral of St. John*

THE Cathedral of St. John the Divine is New York City's greatest monument to Christianity. Though only the Choir and Chapels are completed, with the floor of the Nave and its foundations ready for some future day to build upon, services have been held in the Cathedral for some years. The Cathedral, as I understand it, has no fixed congregation, no official membership. It is the City's Cathedral, not a congregation's. And it maintains perhaps the most adequate Choir School in America — though I must retain the perhaps, for I do not definitely know. The boys live there, are taught there, have a hospital there, have their dining rooms and their recreation rooms there — everything to make a boy's life happy and complete, with Cathedral services thrown in to boot. And there were thirty-five of these neat little angels in the Choir on Palm Sunday afternoon, backed by twenty men; with Dr. Miles Farrow at the console of an organ of which Mr. Ernest M. Skinner is greatly proud — the pipes being in the second story over-head on both sides, the console being in the first story above to the south.

At 3:40 the boys entered at the west door, marched up the south aisle, and disappeared in the corridor that completely encircles the Choir and Sanctuary. The congregation at 3:55, when the prelude began, fairly well filled the allotted space — that section under the central dome where the Transepts cross the Nave. And even with this small section of the future Cathedral alone available it makes perhaps the largest seating capacity of any Church in the Metropolis.

The prelude was not announced on the calendar. It began softly, increased to sturdy volume, reached a climax or two, harmonic rather than contrapuntal, the verger closed the great iron gates excluding wanderers from the eastern end of the Cathedral, the crucifer came in for his golden cross, marched out in state, then a moment's silence, and the organ played through the processional or something that sounded like it, paused a moment, the choir sang a response from the distance, and then choir and organ proceeded with the

processional, the organ anticipating the leads slightly and more than matching the choir in volume of tone. The boys were hardly heard at all because of the volume of organ tone and men's voices; the congregation made no pretense of singing.

Immediately the proper member of the clergy began monotoning the service, without hint or aid from the organ, and the choir followed precisely and crisply on monotones till the words "show forth" when they made four-part harmony. The Psalm was chanted, with organ accompaniment, tempo kept moving crisply along, little or no variety of accompaniment save for one verse when apparently the Diapasons and heavy flutes were dropped out and 8' strings and 4' flutes (or effects somewhat similar) were used. The choir did not face the altar for the Glorias.

The First Lesson was read — a long story about a man ages ago who bought a field before he died so he could be buried in it, and a pack of his sons eleven of whom lied to their father about their remaining brother when they thought he was done for, and lied to him about his father when the old gentleman had died. Tradition seems to be the only available answer to the conundrum as to why men will persist in endeavoring to make one little section of ancient history so all-important to a mankind that is daily turning more and more to God and less and less to history.

The Walmisley "MAGNIFICAT AND NUNC DIMITTIS" in Dm have brevity as their only asset and the choir got through with them as speedily as possible, backed by an organ accompaniment that for the most part greatly overpowered the voices and completely filled the Cathedral with grand and glorious tone. Perhaps that was the intention. The effect in the service was good enough, though we cannot call this sort of a thing music; we might call it religious music drama. There was a snatch of solo for the boy soloist and he did it as only one of Dr. Miles Farrow's boys can do it — fine big tone, resonant, full, rich and almost completely satisfying — which is more than I have ever been willing to say of the boy's voice before. And a brief

unaccompanied section was beautifully done. Why not have the canticles entirely unaccompanied, at least half the time? It, as music, would be vastly more inspiring and beautiful than with an organ accompaniment that for some reason or other must overpower the voices. And the architecture of the Cathedral adds a setting that is not to be matched in any other edifice in New York. Through all the work of choir and organ there was a precision and decision that was satisfying. Nobody hesitated or wavered; everything was done promptly and exactly. This, with the choirmaster seated at a console on the floor above, is not a slight accomplishment.

A light intended to assist the minister in reading the Lessons did double duty by glaring in the eyes of the congregation—an inattention to detail that would not be tolerated in the theater or concert hall. Let's make the church the finest, most perfect thing possible.

In intoning his portions of the service the minister apparently took any tone he wanted, or perhaps he was so accustomed to it that he naturally selected, without organ aid, a proper pitch; and the choir followed him in its work without organ, and as freely and promptly and unanimously as could ever be hoped for. In this regard their work could be called almost perfect. Their Amens were prompt and snappy, and there was no apparent leading whatever: they just did it and that was the end of it. Unaccompanied service work like this is infinitely more satisfying than when the organ intrudes; and when the organ enters with forte leading notes and chords it is the climax of ugliness. This was not once indulged in during the Cathedral service. True there were a few Amens here and there given from the organ first, but Dr. Farrow used strings softly and produced only a good effect; he is too much of a real church artist to tolerate anything harsh or inelegant.

Bach's "WHEN LIFE BEGINS TO FAIL ME", a Chorale from the ST. MATTHEW PASSION, was sung unaccompanied, after an effective organ prelude. It only reinforced the idea that the canticles should be done unaccompanied — and also that the hymns should be sung in unison even by no less than the Cathedral Choir. Hymns in harmony are, when we examine them seriously, very much in error — there are some we need in harmony, but the vast majority of them are

more powerful, more telling, if sung in unison at comfortable pitch. The congregation sang the hymn with a fair degree of vigor. Choir and organ begin at once together, and end together; no anticipated chord, no held chord. This turned out to be the most satisfying method of handling the hymns from the organ.

The verger conducted the preacher of the day into the pulpit and when the hymn was finished he faced the Altar and said, "In the name of the Father, Son, and Holy Spirit, Amen." Similar sentence was spoken in the same way at the close of the sermon. And taken in the light of this introduction the dry recounting of Biblical stories and sayings with which all educated men and women are very familiar already, was not quite so intolerable as such discourses usually are. I suppose if we can be led to think we are pleasing the Creator of the universe by listening to talks, we can listen with more or less patience. I, none the less, cannot escape the conviction that Dr. Stires in his discussion of the question of legalizing Sunday theater performances was pleasing the Creator far more than does any man who merely fastens his eyes and dwarfs his mind on ideas promulgated three thousand years or so ago.

"JERUSALEM", from Gounod's GALLIA, was sung at the offering, with the solo boy doing splendid work with a fine big, rich tone —the tone that brought Dr. Farrow from Baltimore to the Cathedral. If you want to know how boys should sing, and can sing in America, you can learn best from Dr. Farrow's work with the boys of the Cathedral Choir School. There is no harshness, no roughness, no hoot; the tone is resonant, the registers blended smoothly, with head and chest resonance adding their portion to the beauty and carrying qualities of the tones.

The offering was carried forward by twelve good men and true and each emptied his plate into one big plate held by an attendant (with some title or other, I presume) and the choir sang the Doxology. The organist improvised a little, an Amen was sung (for some reason which I do not recall) and then the Dresden Amen, which was begun pianissimo, the organ slightly anticipating the voices, and increasing to a great climax, sinking back again very rapidly to a pianissimo, and after the voices stopped the Dresden Amen melody was played on chimes, and then the Amen was

played very softly on strings in the upper octaves.

The recessional was played through first, and when the choir began to get partly out of the auditorium Dr. Farrow increased his organ to supply the entire ensemble, playing heavily enough to let the choir out entirely before subsiding to an ordinary accompaniment; and from that point it gradually decreased and finally dropped out entirely as the choir finished in the distance. Before the final verse, to allow for certain movement of the processional, Dr. Farrow improvised between the verses of the hymn.

The postlude to the morning service was Guilmant's LAMENTATION, a fine selection for the time and place, but the afternoon postlude was a choral-prelude of Bach, WE ALL BELIEVE IN ONE GOD, and whether others thought as I did I do not know, but the noisy counterpoint did not seem as appropriate as improvising would have been.

It is always a source of wonder to me that the Episcopal churches so universally neglect and ignore the privilege and duty of providing a fitting introduction to their services. Here is a beautiful Cathedral with a fine organ, and thousands of people with nothing better to occupy their minds than their neighbors' hats or the ushers' gloves. Why not begin twenty minutes before the service, thirty minutes before if necessary, and have suitable organ music played? Even a student organist or a lesser assistant would do well enough. We lament that the great public does not care to hear the average organ recitals we wish to give; perhaps if we were to play more in church where we are supposed to, and let the concert platform alone till we were especially equipped for it, we might fill greater places in the world of practical men and women.

## Katharine Howard Ward

**T**WENTY years young and now well on to her twenty-first is the record of Mrs.

Katharine Howard Ward as organist of the First Methodist Church of Evanston, Ill., and the twentieth anniversary was celebrated by the Church on Jan. 28th last.

Mrs. Ward was born in Aurora, Ill., and finished her high school work there. Her music studies were conducted chiefly with

Mr. Clarence Eddy and Mr. Harrison M. Wild, backed by piano and theory with Mr. F. G. Gleason for the latter and among others, Wm. H. Sherwood and Fanny Bloomfield Zeisler in piano playing.

Her first position was with the First Baptist Church of Aurora where she re-



MRS. KATHARINE HOWARD WARD

Who celebrates her 21st year in one church early in 1924

mained two years, following it with a promotion to the People's Church of Aurora whom she served ten years; after two years with Unity Church of Chicago she went to her present position with the First Methodist of Evanston and played her first service there on the last Sunday in January 1903.

In addition to her church work Mrs. Ward has been accompanist for the Chicago Sunday Evening Club for ten years, the Musical Art Society of Chicago for seven years, and the Marshall Field Choral Society from 1914; a severe illness forced her resignation from these organizations, though she returned to the Marshall Field Choral Society as soon as she regained sufficient strength to undertake the work.

She won a prize some years ago with a Christmas carol and this with another carol comprises her full activities as far as publishing goes, though she has responses,

songs, etc. in manuscript. In 1910 she married Mr. Walter John Ward and summertime finds them tramping together on a "real out-door vacation in old clothes or the regulation mountain outfit."

On the Sunday morning when her church celebrated her twentieth anniversary with them the console was surrounded with flowers, innumerable tokens of warm friendship and esteem from members of the congregation. She gives frequent recitals in her own church and elsewhere and is head organ teacher in the "Lyceum Arts Conservatory, Chicago, where she also teaches piano.

### Charles E. Wheeler

ONE of Canada's wellknown recitalists and church organists is Mr. Charles Edward Wheeler of St. Andrew's Presbyterian Church, London, Ontario. Mr. Wheeler was born in London Jan. 8th, 1871, and has made that his home, with a record of thirty-one years in his present position. His grammar and high school courses were completed in London, though for his music education he went abroad to Leipzig Conservatory for the finishing touches.

His first position was with the First Congregational Church of his native city, and one year after acquiring it he went to St. Andrew's — where he has now been continuously for thirty-one years. He gives frequent recitals through the season and is also active in teaching — organ, piano, theory.

Mr. Wheeler has twenty-six anthems

published and fourteen songs, by American publishers on both sides of the border. In manuscript he has many songs, anthems, etc., and two cantatas. He has appeared



CHARLES E. WHEELER

as speaker at the Canadian organists' conventions and he holds the Fellowship certificate of the Canadian College of Organists. He is a thirty-third degree Mason and vice president and registrar of the Canadian College of Organists. His programs have appeared in our program pages in recent issues and further selections will be included from time to time.

### Repertoire Suggestions

*With Special Reference to Average Choruses and Quartet Choirs*

#### PAUL AMBROSE

##### "JESUS MEEK AND GENTLE"

SOLO for high and medium voices, tuneful, simple, and somewhat inspirational in the character of its melody. It is in 4-4 rhythm with soprano and bass in the accompaniment moving on the beat and inserted chords reiterating between the beats. The phrases are of regular lengths and the same style is maintained throughout the

four pages, with the piece divided as into two parts, both alike in construction and materials. It is a smooth bit of music that can be made impressive by a good singer; simplicity and directness are its chief characteristics. (Schmidt 50c)

JOHN W. BARRINGTON

FIVE PRELUDES OR OFFERTORIES

NINETEEN pages of music for the church service that may be safely stolen for the

theater if any theater organist wishes so to do; the concert player will not be able to use them, unless perhaps he can make a dainty bit of contrast from the first number.

**GRATITUDE** is rather inspirational; beautifully simple, forcefully simple. In the hands of a careless player, monotonous; but an artist will make a gem of it. *Pastoral* like, and sweet. But it is doubtful if the public will like it that well.

**REPOSE** does not seem to the reviewer as good as the first piece, but you may like it. Simple and easy, though not repellently simple.

**MEDITATION** returns to the good qualities of the first piece and beats it on rhythm; whether this rhythm is too insistent to be of use as an offertory is for each organist to decide for himself. The public will like the little march movement, and it can be made gentle and inoffensive enough to be churchly.

**PRAYER** is suited to its title and purpose, and is fairly musical in the bargain.

**INSPIRATION** should have been called *Aspiration*, for there is manifestly but little inspiration in the creation of the piece, though it does in a measure contribute to the feelings of inspiration.

The collection of five service pieces ought to be useful to many organists who want service music in particular. All are easy to play and suitable for any organ. (Fischer \$1.00 for the five)

**T. FREDERICK H. CANDLYN**  
"FIERCE RAGED THE TEMPEST"

**ANTHEM** for chorus or quartet unaccompanied. It begins with a unison theme in C minor and then goes into harmony of ordinary character, with an unexpected turn here and there, following the thought of the text. The second page opens with the original unison theme and again runs into harmony, this time more vigorous, to suit the energy of the text. There is a dramatic quality of which much could be made in interpreting the anthem with a big chorus, and even a quartet would be able to approximate the effects. On the third page a calm passage brings wide contrast and maintains a subdued mood for two pages, after which it gradually increases to a strong climax ff, and ends two measures later in pp. Musically, the theme seems to be an invention, but the development carries the composer along and brings in a touch of inspiration here and

there, so that by the time a choir has learned the anthem it will sing it with pleasure and interest. Peculiar or at least unexpected harmonic turns bring high lights to the general mass of tone, and upon these the choirmaster can play with all his skill. It is not difficult, nor easy; its harmonies are comparatively free and do not find it necessary to remain in the diatonic. (Schirmer 12c)

**ROBERT A. FOSS**  
"IN THE SECRET OF HIS PRESENCE"

A VERY tuneful anthem of five pages for chorus or quartet with soprano solo, that will impress most audiences more than favorably and many organists as being altogether too tuneful. Preface our illustra-

tion with F. and G. on quavers and you have the opening measures complete. It is melodious, rhythmic, and harmonically simple. The chorus takes this same theme and the organ plays an interesting though simple melody against it — all for the sake of making entertaining music. Church music is up a tree, so to speak. If it is so severe as to be utterly stupid to the congregations, it is within the bounds of propriety from the musician's viewpoint; and if it is interesting and simple enough to be within the bounds of comprehension of the congregation it is beneath the dignity of the musician. For denominational churches where volunteer choirs are the rule this number can be highly recommended, and is; for severe Episcopalians and Catholics it is not recommended. (Thompson 15c)

**A. W. LANSING**  
"BLESSING GLORY WISDOM"

A JUBLIANT praise anthem in 3-4 rhythm which starts good enough but gets better as it goes along. There is a swing to it that is convincing, though not flippan; and a big chorus will add even more swing and carry it along in fine style, and with considerable pleasure. The contrast. And two more pages finish the an-

that is founded on a sprightly melody that is sure to please many. Then comes a short sentence for women's voices, followed by its repetition by the men, with another statement and answer in the same way. This is quite effective and gives fine contrast. An dtwo more pages finish the anthem with vigor. It is sprightly and interesting, if not profoundly deep, and can be recommended to the average chorus choirs. (Schmidt 12c)

WILLIAM R. SPENCE

"LET THE PEOPLE PRAISE THEE"

ANTHEM for chorus or quartet, with bass solo, and the usual accompaniment. It opens with vigorous material for chorus, with the first measure in unison. It is a simple, direct, vigorous setting of the idea of praise, with rather solid harmony throughout and only a little relief by contrapuntal writing. The bass solo in the contrasting section is partly broad and partly jubilant; it is smooth and easy to sing. The final pages give somewhat new material on "Blessed is the God of Israel" — but why not the God of Christians instead of Hebrews? Altogether the anthem makes an acceptable praise number for morning or evening service, not difficult, and easily within comprehension of the congregation. (Schmidt 12c)

LOUIS BAKER PHILLIPS

"HEAR MY PRAYER"

ANTHEM for chorus, with contralto and tenor solos, and ordinary accompaniment. It opens with a contralto solo, as shown.

This begins mildly enough so far as counterpoint goes, but wildly enough as concerns harmony. It grows naturally from measure to measure, thought to thought, and at the end of the second page tenors and sopranos in unison enter with a theme marked allegro, which makes a rather in-

different interpretation on whether "mine enemies reproach me" or not; perhaps an andante will give conviction to this passage. This works up thematically and is displaced by the contraltos and basses on the same material, and then all voices take part. Why not develop the tempo from adagio to allegro as the power is developed to fortissimo? The theme is good and the treatment unusual and rather commanding. On the seventh page some new solo material is introduced with good effect, drawing after it some new chorus themes in equally good effect; the contrast here is excellent, maintaining interest well. The last five pages bring in an allegro movement which is not musically as worthy as the rest of the anthem, but no harm is done, and the manner of interpreting will be as vital here as the thing interpreted. The anthem is not difficult, though a chorus should be available. Its serious music and original turns make of it an entity worthy of the best of repertoires and it is recommended to all serious choirmasters. (Ditson 20c)

H. ALEXANDER MATTHEWS

"GOD THAT MADEST EARTH"

ANTHEM for chorus with an accompaniment that merely duplicates the voice parts in the chorus work but is interesting enough in the solo accompanying measures. It opens with an interesting four-measure introduction and then the soprano solo sings a beautiful melody, inspirational and

smooth, with a genuine musical appeal. On the second page the chorus takes the melody, and on the third the soprano soloist again takes it, this time accompanied by the chorus humming, as seen in our illustration. After one page of this treatment the chorus sings in unison and in a new key, and then suddenly shifting back from A to G-flat we land safely on the home plate, sing Amen, and call it done. And done it is, beautifully done. The quality of inspiration will make it enjoyable to both choir and congregation and it ought to be heard in every choir. It is not difficult, and perhaps with a little shifting of parts a quartet could do it. (Ditson 12c)

## VARIOUS PUBLICATIONS

**WILLIAM ARMS FISCHER:** "GRACE BEFORE MEAT", an anthem" for use at any gathering", in versions for mixed voices or men's voices under one cover, and for women's three-part chorus under another. It is harmonically pleasing and will be effective for its unique purpose. (Ditson 8c for either cover)

**PHILO A. OTIS:** "THE LORD SHALL PRESERVE THEE", anthem for "quartet in canon", with voice parts that move along at lively pace and necessitate the clear enunciation of words on running passages in quavers. It gives a quartet something interesting to work on and requires considerable skill in balancing the voices properly. It is not easy to do well. (Summy 15c)

**WILLIAM R. SPENCE:** "SAVIOR BREATHE AN EVENING BLESSING", six pages of music for chorus or quartet, with brief contralto-tenor duet by way of contrast. It is harmonic in style, simple, reposeful, tuneful; and there is an element of naturalness that is attractive. It ends fff with a phrase, "break in everlasting light". (Ditson 12c)

**R. HUNTINGTON WOODMAN:** "BEHOLD NOW, PRAISE THE LORD", anthem for chorus with accompaniment following the voice parts. It is rather harmonic than contrapuntal; simple and easy to sing, smooth flowing, restrained rather than vigorous. There are a few passages for solo voice or unison to relieve the four-part writing in the harmonic style. (Schirmer 15c)

**HARVARD GLEE CLUB COLLECTION**  
FOUR additions to the works arranged by Dr. Archibald T. Davidson:

"ECCE QUOMODO MORITUR", a Palestrina number whose chief attraction is the severity of harmony. Contrapuntal treatment relieves the monotony in the contrast section. (E. C. Schirmer 15c)

"IMPROPERIA", another Palestrina example, with the beautifully severe harmonies; harmonic throughout, rather than contrapuntal. Of almost as good effectiveness as the above. (15c)

"GLORY TO GOD IN THE HIGHEST", Pergolesi; the number Dr. Davidson chose to interpret with a vigorous accent on "ry" and "in", and at least it gave the number an individuality, even if we might not care for such stressing of inconsequentials. It

skips about freely with tripping runs and makes itself interesting at least to the singers. (20c)

"TOWER OF BABEL: THREE PICTURES: SONS OF SHEM"; Rubinstein wrote some Hebrew idioms when he wrote this. The accompaniment repeats an interesting theme which is part melody and part harmony and part insistent rhythm, while the voices sing in unison something that goes well with it. This is an excellent number for concert use because of its high individuality. "SONS OF HAM", the second of three, is lively and monotonous and derives its effectiveness from these qualities; given a big body of men's voices a good and daring conductor would achieve a genuine hit. "SONS OF JAPHET" is a bit of harmony, unaccompanied. Its effect comes largely from the wide contrast it makes with the others. (25c for the three)

## Points and Viewpoints

## A WAGNER ANTHEM

SUMNER SALTER

YOUR reviewer of new choir music under "Repertoire and Review" heading performs a most helpful service to the average organist and choirmaster. Probably no one department of THE AMERICAN ORGANIST is read more generally since every one wants to be posted on new music and is eager to give it a try if it is favorably spoken of and suitable for the choir available to sing it.

Because it is such a practically useful feature and the aim to make it so is so evident in its treatment a few words as a supplement to the review of the Wagner (Salter): "O GOD OF GOD" on p. 495 of the August issue may be in order.

The "CHORUS OF PILGRIMS" from "TANNHAUSER" is an example of what is commonly called "religious" music. It is an expression of religious devotion both in its relation to the opera and in its essential character as music. Its strength, nobility and genuineness of emotional feeling have made it a favorite of mankind the world over. It is essentially music for men's voices, not to be distorted by any derangement or simplification of any kind.

As it stands in the opera the only reason for its unsuitability to church use—no matter what the translation of the original text and

waving for the present the question of propriety of using any operatic music in church —lies in the words. There are two or three separate editions of the chorus published for either men's or women's voices but in none of them are the words such as to commend them for church use. The hymn of the Rev. John Julian "O God of God, O Light of Light," seems to lend itself with admirable appropriateness to the expression of the music and supplies the desirable medium for making the chorus available for service use.

The music stands exactly as in the original score, but provision has been made for the optional omission of what your reviewer styles the "tweedledee trimmings" in the accompaniment and their replacement

with a sustained scale figure less difficult in execution but in keeping with the intended effect. Either may "shock" not only "a few" but "a very great many" if not done judiciously as regards tonal balance in registration and with relation to the voices, but it surely ought not to require a very heroic amount of courage to try it on the part of organists who have a good lot of tenors and basses in their choirs.

The question of the propriety of using operatic music in church may be better discussed by itself at some other time. In general however, it may be said at once it all depends on the character of the music and its place and association in the opera and what it suggests.

### A Suggestion

**D**ID you ever see an organ recital reviewed in the newspapers, unless it was given by some man of great repute? Never. It isn't done. Why? Simply because the organ recital is on too high a plane and you do not put any money into the newspapers' pockets in advertising your recital. Should you do that—that is, if it became a regular thing, whether it be just an announcement or a couple of inches in the newspapers—then you would get something in the way of a review. Not such an extended review as a pianist or vocalist, but you would get something.—*B. M. Davison*

## Service Programs

### HAROLD W. BROWN

CENTRAL CONGREGATIONAL—ORANGE, MASS.

“How Firm a Foundation” — Sheldon  
“We may not climb” — Hosmer  
“Let All people” — Spence  
“Come at Times” — Galbraith  
“Oh For a Closer” — Reed

### CHARLES E. CLEMENS

COVENANT PRESBYTERIAN — CLEVELAND

“Appear Thou Light” — Morrison  
“Peace Perfect Peace” — Galbraith  
“Lowly kneel we” — Gounod  
“Seek ye the Lord” — Roberts

### EDMUND SERENO ENDER

ST. PAUL’S — BALTIMORE

“Ye that Love the Lord” — Ender  
“To God high Enthroned” — Gounod  
“King all Glorious” — Barnby  
“I am Alpha” — Stainer

### J. LAWRENCE ERB

CONNECTICUT COLLEGE  
COMMENCEMENT

“Prayer” — Franck  
Excerpts from “Holy City” — Gaul  
Guilmant — Third Sonata  
Rheinberger — Vision

### LYNWOOD FARNAM

HOLY COMMUNION — NEW YORK

“Most glorious Lord” — West  
“In Heavenly Love” Parker  
“I will magnify Thee” — Selby  
“Light’s glittering Morn” — Parker  
“Rest here in Peace” — Bach  
“To Thee alone” — Bach

### DE WITT GARRETSON

ST. PAUL’S CATHEDRAL — BUFFALO, N. Y.

“Lord is my Shepherd” — Smith  
“Ah remember” — Verdi  
“Hail gladdening Light” — Martin  
“Ho every one” — Martin  
“Thou knowest Lord” — Purell  
“Seek Him who maketh” — Rogers

### RAY HASTINGS

TEMPLE BAPTIST — LOS ANGELES

“Softly now” — Pease  
“Praise ye the Lord” — Randegger  
“Thanks Be to God” — Rogers

### INDIANA A. G. O.

CRADLE TABERNACLE — INDIANAPOLIS

“Lord is King” — Stevenson  
“Adon Olom” — Traditional  
“By Babylon’s Wave” — Gounod  
“Gloria” — Mozart  
“Turn Thee Again” — Sullivan  
“Ho every one” — Martin  
“Light in Darkness” — Jenkins  
“Hark Hark my Soul” — Shelley  
“Hallelujah Chorus” — Handel

### A. LESLIE JACOBS

FIRST BAPTIST — SAVANNAH, GA.

“Be Thou Exalted” — Federlein  
“Twas a Glad Day” — Reitz

“Night is Near” — Nevin

“O Love the Lord” — Mark Andrews

“Shepherd with Thy” — Matthews

### JULIUS MATTFIELD

FORDHAM LUTHERAN — NEW YORK

“Earth is Lords” — Ohl  
“Teach us Thy Statutes” — Abbott  
“These are They” (“Holy City”) — Gaul  
“Hear my Prayer” — Berwald  
“Recessional” — De Koven

### CARL F. MUELLER

GRAND AVE. CONGREGATIONAL—MILWAUKEE

### Mother’s Day

“Queen of our Hearts” — Lowden (Girls’  
Choir)

“As pants the Hart” — Newton

“Hark Hark my Soul” — Shelley

Batiste — Pilgrim’s Song of Hope  
Children’s Day

“Like the Lark” Abt (Girls’ Choir)

Stewart — Bells of Aberdovey

Offenbach — Barcarolle

Galbraith — Allegro Pomposo

Pageant of Christian Education

### Memorial Sunday

“Recessional” — De Koven

“Lincoln’s Gettysburg Address” — Hadley

“God is our Refuge” — Mc Collin

Macfarlane — In Memoriam

Nevin — Festal Procession

### DAVID A. PRESSLEY

WASHINGTON ST. METHODIST

### COLUMBIA, S. C.

“I am Alpha” — Stainer

“Glorious is Thy Name” — Mozart

Bartlett — Meditation Serieuse

Dubois — March Triumphal

Wagner — Pilgrim’s Chorus

Mendelssohn — March of Priests

### GEORGE F. SANGLIER

RIDGEWOOD PRESBYTERIAN—?

“Give ear” — Tours

“Magnificat” — Holden

Batiste — Offertoire Dm

Yon — Gesu Bambino

Wely — Grand Chorus

### JAMES EMORY SCHEIRER

SECOND BAPTIST — ATLANTA, GA.

“We praise Thee” — Buck

“O come to my Heart” — Ambrose

“God shall wipe away” — Coombs

### F. N. SHACKLEY

FIRST BAPTIST — BROCTON, MASS.

“Sing Hallelujah” — Buck

“Jesus Savior Pilot Me” — Nevin

“O Pray for the Peace” — Knox

Beethoven — Adagio Cantabile

Guilmant — Invocation Bf

Dubois — Hosannah

Boellmann — Suite Gothique

Tchaikowsky — Chonson Triste

Dunham — Sortie

## ZENAS SPICER

FIRST UNITED PRESBYTERIAN

MONMOUTH, ILL.

"Great and Marvelous" — Turner  
 "Blessed is He" — Gounod  
 "Save me O God" — Hopkins  
 "God be Merciful" — Frey  
 "Lord is my Light" — Parker  
 Sellars — At Twilight  
 Lowden — March Brillante

## SUMNER SALTER

WILLIAMS COLLEGE

129th *Baccalaureate*

1st. Mvt. Son. G — Elgar  
 Processional Hymn  
 Responses  
 Invocation  
 Responsive Reading  
 Gloria Patri — Boyce  
 Scripture  
 "Te Deum Laudamus" — Salter  
 Prayer  
 Hymn  
 Sermon  
 "To whom then" — Parker  
 Hymn  
 Prayer and Benediction  
 Recessional Hymn  
 Finale (Son. 2) Widor

## JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—GALESBURG, ILL.  
 "God of our Fathers" — Schnecker  
 "Lord is my Light" — Salter  
 "O Paradise" — Harker  
 "God to whom" — Chadwick  
 "Praise the Lord" — Protheroe  
 "Just as I am" — Thompson  
 "Savior Thy Children" — Sullivan  
 "Jesus Lover of my Soul" — Thompson  
 "O Lord Most Holy" — Frank

## MISS ELIZABETH WESTGATE

FIRST PRESBYTERIAN — ALAMEDA, CAL.  
 Renuad — Let There be Light  
 "Lord is my Light" — Young  
 Torjussen — Azure Skies Declare him  
 Mendelssohn — He That shall endure  
 Schumann — At Eventide  
 Roell — Canzona  
 Goltermann — Religioso  
 "Softly the Silent Night" — Winn  
 "High Heaven Hath Stooped" — Gounod  
 "God So Loved" (Crucifixion) — Stainer  
 "Out of Ivory Palaces"  
 Whiting — Postlude G  
 (Miss Westgate's programs were carefully designed to carry out continuity of thought, as the reader will observe.)

## C. E. WHEELER

ST. ANDREW'S PRESBYTERIAN—LONDON, ONT.  
 "This is the Day" — Cooke  
 "O Lamb of God" — Holden  
 "O Sing to the Lord" — Wheeler  
 "Holy Art Thou" — Handel

"Roseate Hues" — Slater

"Sky is Dark" — Marks

"He was Wounded" — Marks

"God so Loved the World" — Marks

"Fear not" — Marks

Kinder — In Moonlight

Paderewski — Melodie

Major — Intermezzo E

## DAVID MCK. WILLIAMS

ST. BARTHOLOMEW'S — NEW YORK

Gaul's Holy City

Mendelssohn's Cantata Lauda Zion

Mozart's Motet O God when Thou appearest

Dvorak's Clouds and Darkness

Haydn's Creation

## LYNWOOD MAXWELL WILLIAMSON

FIRST BAPTIST — COLUMBIA, S. C.

"Sing Alleluia Forth" — Buck

"Praise the Lord" — Mauder

"The Mother's Lullaby" — Stults

"Hear O My People" — Stevenson

"Festival Te Deum" — Buck

"Far from my" — Kinder

"Day is Past" — Marks

"Sun of my Soul" — Turner

"More Love to Thee" — Protheroe

## WILLIAM E. WOOD

FIRST BAPTIST — ARLINGTON, MASS.

"Magnificat F" — Clough-Leighter

"God is a Spirit" — Bennett

"Woodland Awakenings" — Steherbatcheff

Franck — Piece Heroique

## CHARLES N. BOYD

TUESDAY MUSICAL CLUB — PITTSBURG.

Cantata "Hesperus Evening Star" — Brewer

"Spring" — Bargiel

"Who is Sylvia" — Schubert

"The Dream" — Rubinstein

"Evening Prayer in Brittany" — Chaminade

"Turn ye unto me" — Highland

"Old Black Joe" — Foster

"Wake Thee now Dearest" — Czecho-Slovak

## JOHN CONNELL

ST. GEORGE'S CHOIR, JOHANNESBURG S. A.

Negro Spiritualists

"Go down Moses"

"Weeping Mary"

"Swing Low Sweet Chariot"

"Sinner please doan let"

"Nobody knows de trouble"

"All in April Evening" — Roberton

"Hundred Pipers" — Patterson

## MRS. FAY SIMMONS DAVIS

WOMEN'S COMMUNITY CHORUS

## GLEN RIDGE, N. J.

"Four Leaf Clover" — Brownell

"When I walk" — Schumann

"In May Time" — Hatch

"May Night" — Abt

"Lullaby" — Brahms

"My Lady Chloe" — Clough-Leighter

"Annie Laurie" — (Buck)

"Hymn to Almighty" — Kremser

"Gloria" — Peccia

# PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

## Picturegraphs

M. M. HANSFORD

**B**RADWAY is the poorer by one conductor, Joseph Littau, who has gone to the Missouri Theater in St. Louis. I understand that the former conductor at the Missouri is coming to Broadway to conduct in a picture house, either the Rialto or Rivoli. It is not easy to let Mr. Littau go; Broadway is decidedly a loser in this deal, as it takes away a pioneer worker in picture music. If my memory serves me right, I first saw Joe Littau at the piano in the Strand orchestra the night Rex Beach's "The Spoilers" opened the famous Strand Theater, the first picture theater to open in the Broadway district. His ambitions did not allow him to stay at the piano for long, and later he became a part of the famous organization under Hugo Riesenfeld, conducting both at the Rivoli and Rialto, and in Boston.

The musical grind in a picture house is terrific, and Mr. Littau has done his big share in the perfecting of Rialto programs for the enjoyment of its audiences. If St. Louis wants a better trend in music in its biggest picture house, Mr. Littau is the man to start it. There is no limit to his ideals, and there are scarcely words to convey an idea of his genial personality in his work. He is a favorite with his men, always intensely desirous of the very best that is in everybody. Truly, the Missouri is a lucky house to command one of our most respected and loved musicians.

\* \* \*

I have been interested in the expressions of opinion about Units and Straights that have been running in the pages of T.A.O. The matter seems to be one of cost and mechanism, and one writer, I believe, was good enough to voice what I have variously stated: that the makeup of an organ makes

no difference to me as long as I can stay in the auditorium while it is being played. I will admit that I am generally uncomfortable in the hearing of a so-called Unit. In spite of our Editor, I know nothing much about the mechanism of an organ, and this gives me a c'utch on the argument that can not be upset. I have concluded that the principle points in organ tone are the wind and a pipe. The method of letting loose this wind into the pipe does not interest me in the least. But I seem to be insanely conscious of the effect when the wind has done its worst to the pipe. Now I don't know whether it is the wind's fault or the pipe's wrong construction or wrong material or wrong voicing, but the effect of a bunch of Unit pipes in ensemble is certainly discouraging to an upright man. One pipe now and then sounds fine, but they don't seem to go together, and yet I will admit that it is possible to become used to it, just as one time I ate snails at old Mouquin's and lived afterward.

Some one of the writers touched upon this subject of voicing, if that is what makes a pipe sound human, and I certainly favor this innovation. Let it be soon. The first organ of the Unit type I ever heard was played by Frank White, and was originally placed in the Century Theater and later brought down to the Vitagraph Theater, now the Criterion. The tone was the same old thing, blatant and blaring, and one was always conscious of a saw-mill somewhere about, often with extremely hard knots in the logs. It may be that saw-mills were intimately connected with the old melodrama and that is the reason they have been tolerated in organ tone in the motion picture theaters.

It seems needless to state that the average ear in the picture theater cares little for the organ tone that hits it. Most patrons have been used to some sort of noise with pictures ever since they started. In a case where the music is very bad it is possible

for the patron to forget the accompaniment entirely. I have found it very easy to do this, even in some of the big houses where a fair orchestra played. I sometimes find myself wishing that a conductor would not play during what are generally termed "neutral scenes," so that I could tell how the picture would go. I don't see any particular reason for music during jokes and reading matter on the screen. It is never a mistake to give the audience a rest from continuous tone; it grows very monotonous with extreme quantity. This may be observed in a house where the conductor does not pay much attention to picture accompaniment, as for instance in some vaudeville places, when a reel will start off without any sound at all. This strikes one as an intense relief after the usual crashings of drums and brass in some houses.

\* \* \*

I am not advocating this method as a permanent idea for any organist or orchestra, but it certainly can be done with good results in many cases where the picture admits it. When one wonders what to play for a scene then it may be just as well to play nothing. Music often fails to add anything to some phases of a picture. This notion of reasonable silence during pic-

ture showings has always been in my mind; and I can not help but feel that the continuous grind of orchestra and organ is very wearing on the nerves. This is particularly true when the playing is too loud, which is nearly always the case, even the best of houses. It seems the easiest thing in the world to blot out the picture by overdoses of music.

Since rusticating in the country I have heard little music and seen few pictures. I went into Broadway a few weeks ago and met Krumgold and Richardson at the Rialto. Krummie was giving a raw orchestra man a strong dissertation on the advisability of a strict communistic reform and the possible effects of Hiram Johnston's election on the salary of a second fiddle player. I didn't stay there long. Chasing woodchucks out of my corn patch has somehow damped my political ardor. I promised Richardson to return to hear the afternoon show, but I didn't. I went to Greenwich Village with Evelyn Vaughan (Californians will remember her at the Alcazar, where she was leading woman with Bert Lytell) and looked at a job lot of old houses that are being done over. I never did get back to the Rialto, and herewith beg Richardson's pardon for neglecting him. Now I am back with the woodchucks, katydids, and grasshoppers.

## Improvising

*A Pacific Coast Convention Address*

EMIL BREITENFELD

THEY tell of the story of Ed. Wynn, the comedian, examining candidates for a musical production which he was staging, asking one of them

"Well, and what do you do?"

"I imitate a canary bird."

"What?" exclaims Wynn. "Purposely?"

The opinion seems to be prevalent that among theater organists the sum and substance of the improvising they do consists of just that — imitating canary birds and other beasts — purposely. This belief is almost justified when we examine the elaborate books and pamphlets that have been written and sold containing full instructions as to how the imitations are to be made.

To a musician and organist who has faithfully adhered to the doctrines of the

omniscient M. Lavignac, from whom, as is well known, all questions concerning general musical knowledge are drawn, this sort of thing seems heretical. M. Lavignac says nothing about it in his chapter on improvisation. What he says is this:

"Select a theme, write it out, with or without its harmony, and place it before you on your music stand, deciding, according to its character and rhythm, in what form it shall be developed, whether as a Prelude, the Allegro of a Sonata, an Offertory, a Minuet, an Aria with Variations, a Finale, a March, etc. A rapid analysis is made to see what are the fragments available for episodes and digressions, then fling yourself boldly into your work."

This conservative, scholarly, and dignified procedure, which does not even entertain

the conception of anything more vivacious than the daring and giddy Minuet, was written at a time when it was customary to refer to the organ as the King of Instruments. But it must be remembered that kings nowadays are not much in style; as you will admit when you recollect the cartoons that were published in all papers and magazines that were 100% American — and who would read any others? — during the late War, of the crowns and scepters of Kaiser Bill, the Czar of Russia and other potentates, being flung scornfully into the rubbish can by a giant labelled "The People."

We will have to discard that term "King" if we want to maintain our standing as true patriots. Nowadays the organ can better be described as, shall we say, the Chairman of the Executive Committee of the Soldiers' and Workmen's Soviets.

Please don't think that I am going to expound a lot of ultra radical views, musical or political, or that I have come to poke fun at the old school as represented by M. Lavignac. I come to bring not a sword, but peace. I am rather like the Jew who walked into the headquarters of the Ku Klux Klan in a southern city and asked to see the Kling Kleagle.

"Why," said the Secretary, "you're a Jew, aren't you? You haven't got a chance in the world to join the Ku Klux Klan."

"Who says join? I want to sell him some white goods."

I am not going to presume to tell you how to improvise for motion pictures. I am merely, if you will listen to me, going to try to "sell you some white goods."

In the first place, is it necessary to improvise at all, for a picture? With all the wealth of the world's accumulated music at his command, should not the organist rather select appropriate music that has been published?

If you can find music to fit your picture, nine times out of ten it is going to be better than improvising. But there are scenes and incidents in almost all pictures that would require music to be specially composed, and failing this, good improvising is better than music that would be inappropriate.

It is elementary, of course, that the sole function of the musical accompaniment of the picture is to enhance the emotional appeal of the particular mood that is rep-

resented. This becomes obvious when you watch a picture or in fact when you watch a play, or read a book or story, and realize that you can pretty closely characterize the impression made on your mind by the use of musical terms, such as Allegretto Grazioso, Andante, Presto Furioso, Misterioso, Scherzando, and so on. This description will furnish the cue for the sort of music that will suit the scene or story so described.

But sometimes there is a change of mood so rapid and constant that to change the music would be awkward and unpractical. For instance, a scene showing two men fighting for life in a cellar while a dance is going on above them. The right way to do this, in my opinion, would be to have a dance orchestra off-stage playing dance music steadily, while the regular orchestra plays dramatic music suitable for the fight. This is the sort of thing that modern composers of symphonic poems are doing right along and to me it is always intensely thrilling. The "Victory Ball," for instance — frivolous dance music mingled in helter skelter with the idea of the ghosts of dead soldiers watching along the wall. A mild instance of it is found at the end of Act Two of *La Boheme* — the music of the military band mingling, without any regard for harmony, with the action of the opera. There was a scene in *Vanity Fair* where it would fit — the soldier — I forget his name — saying good-bye to his wife in the darkness of their room while on the street below the regiments are forming in torch-light to the tune of fife and drum and bugles.

In addition to sudden changes of mood there are minglings of moods which almost cry for special music, or improvisation. In "Chicago Sal," the girl, who is a thief, is at a farm and already half in love with the young man who owns it and whom her gang has robbed. He has kissed her for the first time and by the expression of her face you can see the thoughts that are going through her mind — laughing at herself for being attracted by a farmer, and yet pleased; she looks around at her room and is disgusted with it; she thinks of where she might be now if she were living her old life, and the scene changes to a cabaret where she is doing a dance with a chorus of girls in costume; it comes back to the farm — again she is disgusted with her surroundings, and again she seems pleased to be where she is.

There are three elements here — her love for the honest farmer, the old life in the City, the simplicity and crudeness of the farm. All of them can be represented musically and all the themes can be made more or less prominent, in keeping with the action. I don't mean just switch from one to the other, or just to play them louder or softer, I mean develop them in such a way that even M. Lavignac would not complain, though a minuet for the cabaret scene I am afraid wouldn't do. But you can take the four notes that form the theme "Hot Lips" and bring them up to the full jazz band playing for her dance, and then have them dwindle away and recur in one form or another to represent the idea.

There is hardly a picture, or in fact hardly a story, book, or play, where this mingling of moods does not constantly occur. In a recent picture there was a professional base ball player about to accept a bribe to throw a big league game, listening to a twelve year old messenger boy to whom he was nothing short of an idol, telling him that he had overheard the plotters, firm in the assurance that his hero did not know of the plot and could do no wrong. As he listens he is torn, between the desire to accept the bribe and the nobler sentiments aroused by the boy's faith in him. The scene changes to the ball-field, showing a group of boys in the bleachers, delirious with joy over a home run — then back to the ball-player trying to make up his mind. Obviously, the same music will not do for both, and yet one must progress naturally to the other, and back again. This is hard to do, but no harder than M. Lavignac's method for the improvisation of a fugue, and more useful.

There are also many pictures that have no mood whatever that can be represented in musical terms, and these are very hard to play well. I refer to detective stories, adventure stories, farce comedies and the like, where the interest is not emotional but lies in the development of the plot. Here it seems to me that the difficult thing is not so much to know what to play as what not to play. You might name fifty standard pieces and all would be inappropriate because they intone a definite mood and the mood of the picture is indefinite. An extreme example might be the Einstein Theory which was shown on the screen in the form of animated cartoons some time

ago. This is an extreme example but it illustrates the point, which is that while watching a thing of that sort you really don't want your attention distracted by any music at all. If I had anything to say I would show a picture like that without music. As it was, I played a waltz very softly, just to be within the law of holding my job. But often in real pictures we strike stretches that seem barren of musical inspiration in the same way. Thus in a dramatic picture it is often best to stop playing entirely for a scene of sudden suspense or excitement.

In "The Exciters" there is a scene where the hero has held up two villains with his revolver, and compelled them to open a locked door in order to allow the girl to escape and send for help. The door opens slowly, and the girl has her back to it, but the audience can see, as it opens, that there is a third villain, who has unexpectedly returned, standing in the doorway. Is it harping too much on the obvious to say that the best thing the organist can do is to stop dead until the girl turns around and sees who is there? Yet this is improvising, of a sort not mentioned by M. Lavignac but improvising none the less.

Comedies are hard to play; also pictures that are not frankly comedies but where the laughs alternate with other forms of emotional appeal. This brings up the much mooted question of popular music, which strictly speaking is off the track of my assigned subject but overlaps it to such an extent that perhaps you will permit me to cite an example. My point is that sometimes a cheap popular song may be used legitimately as the theme of an elaborate and musically improvisation fully as interesting, to my untutored mind at least, as any Aria with Variations based on a theme submitted by Miss Jones of the First Congregational Church.

I have in mind a picture called the "Nth Commandment." The hero is a shipping clerk in a department store, in love with a salesgirl, with a popular song demonstrator as a dangerous rival. To these people music obviously means popular music and nothing else. To play Tristan and Isolde for the love making would be absurd. In fact most of that love making is done in restaurants, with jazz bands playing, or at dance halls — in this picture I think it was a skating rink. However that may be, I know of no

scene in any picture that has more emotional, human appeal than the one where the girl, having married the shipping clerk and having quarreled with him, is about to leave their shabby little flat; the boy is on the verge of a physical breakdown but she doesn't suspect it; he sinks into a chair, and just as she has the door almost closed he calls her back, feebly, and says,

"Before you go, will you make me up a mustard plaster? I've got a chest on me like an ice box," which dispels the quarrel and brings her flying back, dropping bundles, all tenderness and solicitude. This is the climax of their love story, and the theme, to be in keeping, will have to be something like "DEAREST" or "THE LOVE LIGHT IN YOUR EYES," (Dr. Stewart suggests "A Hot Time in the Old Town Tonight" as appropriate to the mustard plaster) which the organist should write out, place on his music stand, and then plunge boldly into his work.

In the same picture, before the two are married, he takes her to the aforesaid skating rink. Unfortunately, the hero can't skate. His rival is there, and is an expert skater. The usual quarrel follows but although the affair is tragic as far as the hero is concerned, as he is in serious danger of losing his sweetheart, the fight itself, naturally enough, is funny, as the hero can't stay on his feet.

What to do with a scene like that? You can't make fun of it entirely because there must be an underrcurrent of sincere sympathy for the hero. Fortunately, it doesn't matter. The audience is having so good a time watching the scrap and the feet and roller skates flying around that they don't care what you play. But you can disturb their enjoyment materially by playing music that is either too serious or too jazzy. This is a case where improvising of the canary bird sort seems after all the best bet.

Personally, I think that the organist whose whole repertoire consists in imitating on the organ the noises that are being made by the people on the screen is not qualified to hold his job. Not that it should never be done.

You may recollect the story of the hotel manager who during a strike of the waiters and cooks called the roll of those still willing to stick to their jobs and found among them a single cook.

"Well, we have a cook at least," he said,

and asked the man "What do you cook?"

"I make the meringue." We can't live on meringue but on lemon pie it's wonderful.

And we have, if it comes to that, plenty of justification for this sort of musical meringue in the works of the masters. It is only necessary to cite the well known instances of the donkey, braying in the *Midsummer Nights' Dream*; the neighing of horses in *Saint-Saens' Phaeton*; the sounds of the forest in *Wagner's Walderauschen*; the rolling of the ocean in *Scheherazade* and we find Smetana giving a musical illustration of the peculiar head noises that caused his deafness in old age, in the *String Quartet "Aus Meinem Leben."* For that matter you have but to go to the greatest living composer, Richard Strauss, for exact reproductions in music of all sorts of actual sounds from an apple cart upsetting to a baby bawling; and most of the moderns are following in his footsteps.

This modern development of thematic material, which depends on the program the composer is trying to illustrate rather than on any set of arbitrary rules such as augmentation, inversion, and the like, best illustrates the difference between the sort of improvisation that is suitable for motion pictures and the kind that M. Lavignae had in mind. That the modern form cannot exist without a foundation in the other goes without saying. But I have often wondered (to stray from the subject again for a moment) how it is possible, after Wagner, in the *Meistersinger*, held the old school of pedantic music-making according to strict polyphonic rules up to the world's ridicule and shot it so full of holes that it should have vanished as did chivalry under the fire of Cervantes, to find it still calmly going about its business in this year of our Lord 1923 as though nothing had ever happened to it.

To come back to the subject. Where there is no particular mood I can see no objection to the literal imitation of some characteristic noise that is being made in the course of the action on the screen. To cite one instance out of a thousand. In the picture I referred to, about the base-ball player, there is a scene where the conspirators are overheard by the messenger boy, who has hidden himself under a couch. He betrays his presence by a series of sneezes. Obviously, music here is out of place, so why not do the sneeze? It emphasizes the action

and gives an audible excuse for the sudden turning around, in alarm, of the conspirators. Where the picture is meant to be funny and nothing else, such as for instance a "Felix the Cat" comedy, this sort of thing is not only appropriate but adds 100% to the entertainment value of the picture. In the hands of a practical theater organist such as Mr. Oliver Wallace it is nothing less than a treat and a delight. It is musically justified, in my opinion, by my solemn conviction that if Richard Strauss were asked to compose the music for one of these clever little films, he would write into the score just such noises, quirks, snufflings and snortings to emphasize the eavortings of the cartoon characters as Mr. Wallace creates at the console on the spur of the moment.

It is brought into disrepute by incompetent imitators with no sense of humor who cannot see a dog on the screen in any picture, funny or serious, without attempting to make the organ bark. Just as Strauss' methods are brought into disrepute by incompetent composers who can come no nearer to him than to copy his discords.

Talking of cartoons and comedies I have no sympathy whatever with those who find no good in any of them, whether in the name of good music or otherwise. You may say what you like about serious art and uplifting the public. For one man who wants to be uplifted there are 10 who want to be amused. For one that wants to hear the minister say "God bless you, brother" there are a hundred who want to hear the umpire say "Strike Two." And here is a fact you will have to face and no one here will deny it. For one who goes to a serious organ recital there are a thousand who crowd to the pictures. My humble opinion is that whatever there is of real merit in the organ recital can and should find its true sphere in the picture theater. If the public will not come to the recitals, the recitals can go to the public in the theaters, but you will have to talk to them in their own language.

A beautiful work of art, such as a genuine Corot, will always remain meaningless to the general public. The same with a fugue by Buxtehude. But nothing will shake me in the belief that if a really great organist such as Dupre or Farnam or Kinder were to go in and devote his great talents unselfishly to the screen in some large theater, the public would go wild over him.

It may be replied that an organist of this

calibre would be degrading himself and his art by playing for most of the trash that is shown on the screen nowadays, to say nothing of *Felix the Cat*.

My answer to that is two-fold. Take *Felix the Cat* first. When we have a man like John Alden Carpenter writing *Krazy Kat* and a composer like Deems Taylor setting to music whimsicalities of *Alice In Wonderland* no one ought to be above improvising for screen comics along the same lines. If they are bad, all the more reason why the music, at least, should be good. And take my word for it, they are not all bad by any means, just in the same proportion that your serious organ recitals are not all good.

As to the stories. If I had the time I would recite to you a series of stories and episodes — perhaps fifty of them — and would have you wondering where in the world I managed to scrape together such a lot of asinine rot. I would then stun you with the announcement that I had been reading the stories of fifty famous operas and symphonic poems that furnished the thematic material for such composers as Liszt, Verdi, Tchaikowski, Rimsky-Korsakow, Dukas, not to mention a score of the lesser composers of opera such as Donizetti, Meyerbeer, Auber and the rest.

Sometimes in reading the program notes at a symphony concert I look up and around me in amazement at the public whose intelligence is being insulted by the fairy story, legend, or other hokum which has served as a program for the composer of some symphonic poem. Consider, to cite but two examples, the stories of Liszt's *MEPHISTO WALTZ* and of Stravinsky's *THE FIRE BIRD*. In cold print and without the witchery of the music, I will match them for banality, stupidity, and general worthlessness, with any film you may select. With the music they become works of art, thrilling to the last degree. The same is true of the film. And just as there would be no particular appeal to either of the stories I have mentioned if the music were drawn at random from existing scores, so there can never be complete artistic perfection in the musical setting of a picture except it be by the means of music specially composed for it. And failing in that, music improvised for it in the same manner as Liszt would have improvised for Lenau's story or Stravinsky for the *Fire Bird Legend*.

## As Broadway Does It

### THE CAPITOL

**E**UGEN ORMANDY, concertmaster, wrote and performed his own violin cadenza for Offenbach's "ORPHEUS OVERTURE", and three weeks later played a cadenza written by Mr. David Mendoza, associate conductor, for the SECOND HUNGARIAN RHAPSODY of Liszt, replacing the Czymbalom cadenza which has been worn out by repetition oftener than once a year. Mr. Ormandy is a favorite of Capitol audiences and one of the pleasures of the regular attendant is watching him play all the standard overtures entirely from memory and most of the Capitol scores likewise; he is intensely interested in his playing and keeps closer watch on the conductor than any concertmaster I have ever seen at work. Mr. Ormandy is a superlatively fine violinist.

"In "Daughters of the Rich" a young lady has been expecting a letter from her fiance; a package arrives and she tears it open with great expectations, only to find the unexplained return of a love token. Dr. Mauro-Cottone stopped abruptly as the package flew open and maintained silence till the girl began to recover from her shock of disappointment, beginning his music again very softly and mildly. For a tense scene the leaders on Broadway use a prolonged silence, and if the scene is serious they begin their music again very gently and mildly, but if the tense moments turned out to be mockery they begin with a loud noise and great jubilation, sometimes using the Register Crescendo to produce the effect of a huge sigh of relief. Mr. Parmentier in playing the scene just mentioned disregarded the practise of silence and played in minor mood right through.

A tragedy scene was played effectively with odd harmonies on strings. Quite frequently the Broadway players delve into the possibilities of producing tragedy and similar exaggerated moods through the use of tone color and harmony, improvising both — for which the organ is ideally fitted. Mr. Parmentier in the Capitol relies chiefly on melody playing while Dr. Mauro-Cottone trusts more to himself and his will power to pull him through with ample im-

provisation and side excursions away from his score.

Instead of building his program with a Bach Fugue, a Guilmant Sonata, and a group of Meditations and Spring Songs, Mr. Rothafel cut both Bach and Guilmant and made his July 1st program entirely of little things, eleven numbers in all, and not a feature picture anywhere in sight. And it made a delightful program, at least for the habitual visitor. The program of the following week included four orchestral numbers from Tannhauser and the Valkrie — almost a quarter of a symphony orchestra concert.

What does the public want? What will it pay for? what will it keep on paying for? The answer to these questions spells financial success — or life-long poverty. Mr. Rothafel used his vocal talent, of which he has a good supply of high artistic quality, to stage a little concert of the following numbers (taken from two programs):

"Swing Along", Cook  
"Fuzzy Wuzzy", Whiteman  
"Kiss Me Again", Herbert  
"Macushla", Mae Murrough  
"Carolina in the Morning", Donaldson  
"Comin' Through the Rye"  
"I'm Falling in Love", Herbert  
"My Hero", Strauss  
"Swinging Down the Lane", Jones-Kahn

There are thousands of musicians in Manhattan who would be figuratively tickled to death to draw just one week's salary for singing solos in the Capitol — and just as many thousands who turn up that many noses when a man who knows his business asks them to sing things he knows the public will pay for. The postoffice puts firms out of business for taking money under false pretenses even when people are willingly paying it, but this regulation does not affect the world of music. We can advertise concerts and entertainments and take admission receipts and then treat the audience to boredom and ourselves to entertainment; the postoffice will not interfere. Mr. Rothafel has turned defeat into financial success through his knowledge of the public and his fair dealing.

The Lyman Howe "Hodge-Podges" are most entertaining and unusual comedies, if such they can be called; and they have with their comedy and entertainment a certain element that comes near to the instructive.

Dr. Mauro-Cottone uses his Register Crescendo for the production of gripping sforzandos and is able to introduce them at precisely the right moment in his picture playing. He recently invented and exhibited with success the organ's imitation of the trap drummer's airplane noise. If I was able to analyze it the effect was produced with flute tone in evidence and on dissonances, in the upper register. As a novelty it was fine, but like all other novelties, repetition would soon wear it out. That was the trouble with the trap drummer's airplane noise; it was purely an out-and-out imitation; and even the most simple minded of us do not like to be fooled all the time.

Firmin Swinnen's CHINOISERIE was used by the Capitol orchestra in a news reel scene. Mr. Swinnen improvised the theme of this little gem while playing a Chinese scene in the Rivoli some years ago; by the end of the week the improvised theme had been extended to an improvised piece, to be confined to notes some months later and published by J. Fischer & Bro.; it is appearing frequently on recital programs now.

#### THE RIALTO

MR. RIESENFELD upon his return from Europe changed the weekly bulletins of the Rialto and Rivoli into more interesting forms, carrying items of interest to picture goers.

Mr. Sigmund Krumgold has returned to the Rialto for a season, after having been devoting himself to piano study and other similar recreations for some months. Mr. Krumgold made himself famous at the Criterion where he had a miniature stock "organ" of the unit type — about the poorest tool any workman could be expected to work with, and it was buried behind masses of curtains and stage effects. Yet with these handicaps he achieved success. When the Rialto acquired its present instrument he went there, resigning to study piano or something some months ago.

The Rialto instrument is in many ways very satisfactory; if its plasticity could be matched with tone quality there could be no

fault found with it. Its builders saw to it that it, unlike the organs in the Rivoli and Strand, should not be buried but should have a chance to be heard: and this alone is responsible for the success it achieves.

Mr. Krumgold plays from memory or from scores, improvising but little; but he is versatile enough to be able to introduce any comedy or dramatic effect he desires without apparent interference with the smooth flow of the music. He can introduce thunder effects and all similar noises in the midst of anything and at any time, and he is invariably on the dot with his effects: they strike at the moment the screen strikes.

Sometimes he does not begin to play a picture till the boresome announcements have all been made and the censors had their important notice flashed on the screen for the edification and joy of the audience. Occasionally, as in a comedy, he allows the first actual scenes to get a good start before the music begins. And what a relief it sometimes is to hear nothing.

Mr. Alexander Richardson plays his news reels in particularly satisfying manner. As a rule he seems to chose one piece for each scene or group of scenes in the current installment, going from one to another when the screen changes, and doing so smoothly enough to make an artistic job of it. His playing is well adapted to the unit instrument and he handles the organ with a satisfying crispness and precision; there is none of the muddiness that used to be considered the idiom of the organ in the good old days before it was allowed to break away from the retrogression of churchly traditions. He was featured in an organ solo, and chose Donaldson's "BY THE BABBLING BROOK", which did not give him a fair chance to succeed.

But for the past dry months the chief attraction of the Rialto has been its orchestra, and this has been true only because Mr. Joseph Littau was (and is) the conductor. Mr. Littau began life as an organist but graduated into the orchestral heaven some time after his awakening. When he went to the Rialto there was a very perceptible difference in the attitude of every player in the orchestra, the attitude they had under former conductorship — but not under Mr. Riesenfeld who in a measure is merely a guest conductor, conducting only for certain specified overture

performances. The evolution of Mr. Littau, in association with Mr. Riesenfeld who still dominates the orchestra from the moment the little stage door opens and his right foot has been set down into the pit, has been complete. He is graceful with his movements, and conservative; there is no exaggeration, no extravagance, no needless intrusion on the rights of the players themselves. And he inspires them with an earnestness that amounts to pleasure in their work. As an interpreter he equals a man twice his years and he has the good grace of being able to acknowledge his audience's appreciation in wholehearted and genuine manner.

### THE RIVOLI

DURING Mr. Riesenfeld's absence the Rivoli sprang into prominence by presenting what was programmed as "Symphonizer Home Tunes" — an orchestral presentation of familiar melodies, with or without stage setting, with or without variations, interludes, etc. Thomas Whitney Surrett says the only thing you can do with a good old folk tune is to kill it. And there is the ever present danger that the man who scores these for the orchestra and attempts to make a little concert number out of any of them will but kill them. With proper guidance, however, the idea may prove successful.

The Rivoli orchestra, with Mr. Stahlberg permanently departed and Mr. Riesenfeld temporarily in Europe (though Mr. Riesenfeld rarely conducts at the Rivoli) has been having a severe spell of weather. The morale has gone down to about the limit in the absence of honest leadership. I was attending a program in July and was more interested in the picture than the music, for Mr. Riesenfeld has been giving his guests and the public some fine entertainment in pictures during the summer, and suddenly I became aware of a new spirit of life in the orchestra, snap, vim, vitality — call it what you like. And Mr. Willy Stahl had just come to the conductor's desk. Mr. Stahl has been concertmaster of the Rivoli for years and whether or not his promotion to the post of associate conductor is to be made permanent I do not know, but I do know that the orchestra under him plays with the old time vigor of pre-strike days when the men were really interested in their work, and that he ought

to be made permanently the conductor even though he undoubtedly lacks experience as a conductor and has learned none of the necessary tricks of conducting. He achieves his success because he, like his predecessor of some years ago (now at the Rialto), is one of his men and not superior to them, because he never exaggerates in gymnastic exercises, and because he at the present stage of his early life as a conductor minds his own business, watches the screen every moment, conducts for it, and expects his men to watch him and follow him. And they do with alacrity; it is never necessary for Mr. Stahl to watch his orchestra and follow them. The orchestra is on the right road under his baton and I hope to see it completely revived.

The organ is, as ever, buried behind masses of curtains and stage effects; played full with all couplers it is but an echo of an organ. One would think that the builders of the instrument would be willing to stand the necessary expense of alteration just to redeem it from its present sad plight. To play such an organ demands more of an organist than to play any other: he must fight the constant handicap of wanting something he can never get — a real climax. However, the styles of both Mr. Adams and Mr. Cooper are quite adaptable to the instrument even under these handicaps, and the two men differ as widely as any two can. Mr. Coopers' style is comparable to fine lace work, the delicate tracery of the worker in gold, the faint suggestive pencil lines of the maker of fine etchings. Mr. Adams on the other hand is likely to play a Bach Fugue or a Vierne Allegro or Buxtehude or anything serious whenever the screen and the audience allows for it, and when he uses Nevin's *WILL o' THE WISP* or Kinder's *IN SPRINGTIME* or some other bit of light but genuine organ literature, he is painting a background for the screen in tones you want to think about. If these two men were to set themselves diligently to the task of contrasting with each other and fighting it out if it takes a leg, they could beat the organ's location out of existence and I do not know of any other pair of players who could.

In later issues these columns will carry in separate issues a detailed analysis of the methods of both Messrs. Adams and Cooper.

## REFLECTIVE

ONE of the most essential attributes of a good photoplayer's make-up is self-esteem and if it runs to the extreme of plain conceit it may be all the better; this while on the organ bench — if it is maintained off the bench it will but make a fool of its possessor. To play pictures well an organist must be blessed with independence and the will to do unusual things and do them with sufficient confidence to put them over on the audience with conviction. A timid following of the picture makes but a fizzle. A really good accompanist of the screen is somewhat similar to a first class accompanist of a singer or any other artist, in that he seems in a way to be leading the picture along; and the photoplayer must do this figuratively. Pictures are not great artistic creations; they are, for the most part hardly tolerable. To make an audience gulp them down wholesale and enjoy it, the organist must furnish the music. When a scene comes along that was intended by the maker of the film to be a climax but is no more of a climax than you or I are, the organist must pitch in with his music and make a climax out of it, and like as not when the audience hears a climax pouring down its ears it will think it sees a climax through its eyes as well — and the owner of the theater will make more money, which he will divide with the player in some future generation. Similarly there are thousands of scenes intended to be delicate, or pathetic, or comedy, or romance, which are played off as nothing at all, merely because the photoplayer did not lead off with suggestive music and pull his audience into the right mood.

One other thought and I'm done: The inevitable climax when somebody always hugs somebody else, and nine times out of ten kisses them — monotonous of course, trivial, stupid, merely displaying the paucity of intelligence among motion picture directors. But that is not the point. The point is that the show is over and the audience must go off with a shout and a big noise and the imagination that they have seen great drama with mighty climax. And if the photoplayer winds up his organ with two flutes and a piccolo you have about as much climax as when a fly scratches his left wing with his right hind leg. In plain English, it doesn't mean a darned thing. But it's the organist's business to

make it mean something big. When the final scenes are on the way and the end is near, get the right foot worked over to the Register Crescendo and begin to push, and keep on pushing till you get the thing open to the limit, and then when "The End" is flashed on the screen you will have had the thing opened for from ten to fifteen or thirty seconds and have added the Sfz pedal with full brass and all couplers just as the first shot of "The End" hits the screen. And ending your picture thus, be it poor or a "Robin Hood", will send it off with a climax that will do more than anything else to give punch and vim to a theater program and spread contagious propaganda of the right sort among the thousands of heads and hearts that are at your command.

## Herman F. Siewert

CONTRIB. (S.T.O.)

HERMAN F. SIEWERT, a charter member of the Society of Theater Organists, is the ambitious and progressive type of theater organist. Evidence of this is shown in the fact that he successfully passed the examination for Fellowship in the American Guild of Organists on June 1st.

Mr. Siewert, whose present home is in Winter Park, Florida, has been connected with the Beachman Theater ever since it opened about two years ago and his playing has been a source of constant pleasure to all those who attend the theater. The \$15,000. Austin organ could not have been placed in better hands than those of Mr. Siewert, and while his daily playing of the various programs has been excellent, his special selections and overtures have been exceptional, so much so that whenever his name has been featured the house has been filled with eager patrons who delight in his rendition of classic and oftentimes popular numbers.

When Mr. Siewert played the musical oddity, "A Trip Through the Organ," the Orlando public realized perhaps for the first time the immensity of the instrument in the Beacham, and incidentally the ingenuity and talent of the young man who presided at the console.

Mr. Siewert went to the Beacham direct

from the Criterion Theater in New York, a house where Paramount super specials worthy of lengthy runs are given their initial presentations.

But further back, he first studied organ



HERMAN F. SIEWERT

at his old home in Kalamazoo, Mich., where in highschool he was honored by being the first president of the newly organized High School Musical Association, as well as director of the orchestra. Later in New York City he studied piano with Ella Bachus Behr, theory with Clement R. Gale and Warren R. Hedden, also organ with Dr. Wm. C. Carl. After graduating from the Guilmant Organ School he went to France with 85th Division, playing saxaphone with the 337th Infantry Band.

Upon his return to the States, Mr. Siewert took the examinations for the Associate certificate in the American Guild of Organists, being among the few to obtain the high marks that year. At that time he played at the Greely Square Theater, also doing much substituting at the larger Broadway houses, including the Capitol and the Rialto.

Then followed a short period as organist of the Palace Theater in Washington, which brought him an offer of the important position as organist at the Criterion Theater, New York.

## Repertoire Suggestions

**BERT R. ANTHONY:** *HAPPY GREETINGS*, a snappy little rhythmic piano piece, good for teaching purposes, and fine for theater use; of the simple, direct kind of melodies, harmonies, and rhythms the public can understand. The opening section is snappy and rhythmic, the contrast smooth and graceful; the whole thing simple enough to read at sight. (Ditson 50c)

**CARLO-BREAU:** *"SILVER SANDS OF LOVE,"* a popular song in waltz rhythm, worth using for the theater; the chorus has double melody, or rather upper notes above the main melody, which can be interpreted on the organ with good effect. (Forster)

**HOMER GRUNN:** *INDIAN LAMENT*, a piano piece written on four staves, but none the less easy to play and quite easy to adapt to the organ; useful on account of its special descriptive qualities for the right kind of pictures. (Ditson 60c)

**CARL WILHELM KERN:** *SOUVENIR DE WARSAW*, a Polish Mazurka that is rather true to its title and will be useful for scenes suggested by it. It has perhaps a wider use for such oddities as the Einstein Theory Film, for which, if played softly and with rather odd registration, it would be excellent. Easy to read at sight. (Ditson 40c)

**FREDERIC KNIGHT LOGAN:** *"THROUGH THE NIGHT,"* a popular song that makes a better than the average waltz. (Foster)

**H. ALEXANDER MATTHEWS:** *THE PINES*, a piano number that is well descriptive of its title and could be used with fine effect for the proper scenes; it is good music too. (Ditson 50c)

**LILY STRICKLAND:** *"MA LI'L BATT-FAU,"* the second of two Bayou Songs, and a gem, if ever there was one. The verse is comparatively common, but the chorus makes up for it a thousand times. Music of the class you can put on a song recital in Aeolian Hall and get tremendous applause. I do not know that it will be easy to adapt to the organ and yet get all of it, but we can get enough to be worth while. (Fischer 60c)

**PERCY WENRICH:** *"KEEP ON BUILDING CASTLES,"* a popular song fox trot of better than the average melodies, simple harmonies, and, as usual, insistent rhythms

of simple order. Suitable for light comedy. (Forster)

CONSTANTINO YON: *CAMELLIA*, a piano piece of pure musical beauty that is good enough to be used in concert, either programmed or as an encore. It is easy enough for experienced players to read fairly well at sight, but it is high quality music and keeps awake from start to finish; it is marked andante but it is of allegro appearance. Suitable for the bright scenes of the best kind of pictures and can be heard over and over again in the same score without becoming monotonous. (Fischer 50c)

J. S. ZAMECNIK: "ONLY A SMILE," a popular song that would be a pretty little divertimento if it had been written for organ instead of voice; it allows ample play on tempo and is slightly touched with the pathetic or sentimentally sad. (Fox 60c)

## A Score

### "EVOLUTION"

Score by FRANK STEWART ADAMS

Prelude, Salammbô, Arends

Segue—Prologue, Redemption, Gounod

Segue—Joseph and his Brethren, Schmidt (begin 2nd page)

T—"Violent impacts", L'Orage, from Annales de Pelerinage, Liszt

T—"Continued cooling", St. Francis walking on the waves, Liszt

T—"In calm pockets", En Mer, Holmes

T—"In places the land", A. D. 1620, Sea Pieces, MacDowell

D—Under-sea picture, Song and Nautilus, from same

T—Life's eternal struggle", Midsummer-night's Dream, Mendelssohn

T—"The Age of Amphibians", Clown's March, from same

Segue (T—"Life spread") <sup>G</sup> *Holliwog's Cake-walk*, from Children's Corner Suite, Dubussy

Segue—Jimbo's Lullaby, from same (make D.C.)

T—"The tokens of Time's steady change", By the Brook, Boisdefre

T—"Before the world-wide extermination", In the Hayfields, from Woodland Pictures, Fletcher

T—"Some reptiles took wings", 2nd Arbesque, Debussy

T—"The Age of Mammals", March of the Gnomes, "In Fairyland", Stoughton

T—"Through probable disturbances", To a Wandering Iceberg, "Sea Pieces", MacDowell

Segue—Starlight, from same

T—"Before the advancing glaciers", Puck, Grieg

T—"At last the ice melted", Brooklet, Grieg

T—"The struggle was", Autumn, Woodland Sketches, MacDowell

Segue—Will o' the wisp from same

D—Spiders, Spinning Song, Mendelssohn (once through)

Segue—The Meadow-Brook, Woodland Sketches

T—"The Dawn of Man"

T—"The first monkeys", Etude, Wollenhaupt

Segue—Veil Dance, Friml

T—"They lived amid the glory", Atonement of Pan, Hadley

T—"The use of fire", Indian Dance

Change of scene, Continue Hadley

T—"Ages before gunpowder", Violets, Hadley

T—"Hordes of mammals", Pastoral Dance, Nell Gwynn, German

T—"After thousands of years", Desert Suite (I and II), Grunn

D—London scene, Roast Beef of Old England

D—New York scene, Streets of New York

This 6-reel film by Urban was first shown at the West Side Unitarian Church, New York—the first feature film to be released outside a theater, presumably. It deals with geological and biological phenomena connected with evolution and suggests the answer to the opponents of evolution, should any person require suggestions in framing answers to its opponents.

# NOTES AND REVIEWS

## New Organ Music from Abroad

ROLAND DIGGLE

**T**WO of the most important works for the organ that have been published for some time have come to hand this month, they are — SYMPHONIE DE LA PASSION and OPUS SACRUM (2. In ferioris Quadragesimae) by the distinguished organist and composer, Paul de Maleingreau and are published by Maurice Senart of Paris. Those of us who know his SUITE and SYMPHONIE DE NOEL, published a couple of years ago, realize that in this composer organ music has a champion that will carry on the splendid heritage of Belgium's organ music.

How many times have the SUITE and FIRST SYMPHONIE been played in America? Less than a dozen times, or I am very much mistaken. It is a pity, for the music must be heard a number of times to be understood; of course its tremendous difficulty is its greatest drawback and I am afraid the two new works suffer even more from this defect, if it is a defect.

The SYMPHONIE is in four movements: PROLOGUE, LE TUMULTE AU PRETOIRE, MARCHE AU SUPPLICE, O GOLGOTHA. It should make a splendid recital piece for the Lenten season; the MARCHE itself, a stunning piece at any time, needs a large organ, music insight, and ample technic for there are but few easy measures in its twenty-four pages.

The OPUS SACRUM consists of seven numbers: UBI CARITAS ET AMOR, POPULE MEUS, QUID FECI TIBI ?, CALIGAVERUNT OCULI MEI, PLANGENT EUM, ATTENDITE ET VIDETE, OVOS ONNES, QUI TRANSIT PER VIAM, O MORS, MORS ERO TUA. I conclude these titles are in Latin but it is a different sort of Latin than I learned at school and rather than translate them wrongly I shall let you work out your own translation. The pieces

vary in length from a page and a half to seven pages. Personally I do not find it as interesting as the SYMPHONIE; at the same time it would be of greater use for church; it is not quite as difficult as the symphonie but both works make a great deal of use of the C clef which tends to increase the difficulty. And we have two pieces for the average organist: CARILLON and CRADLE SONG by Purcell J. Mansfield, published by Paxton's of London. Mr. Mansfield's music is becoming more and more appreciated over here and these two pieces will, I am sure, make him new friends; the CARILLON, which is in style of a Toccata, makes a good postlude and the really charming CADLE SONG an effective prelude — or as an A and B number on a recital program they would change the nickels into dimes if played just before the collection.

One of the most useful and interesting of the new issues for the organ is a collection of ten transcriptions for the organ from the works of C. Saint-Saens, by Albert Renaud, published by A. Durand & Co. of Paris. It is an admirable collection of pieces in every way, splendidly arranged, un-hackneyed, and within the capabilities of the average organ and organist. The first number is the charming PRELUDE-PASTORALE from the oratorio "DE NOEL," it makes an excellent service prelude and would not be out of place on a recital program. Number two, an AVE VERUM of three pages; and number three, a short TEMPO DI MARCIA. Fourth is the ADAGIO from the SECOND SYMPHONIE Op. 55, and five an ANDANTE SOSTENUTO in B minor, an excellent service number of four pages. Six and seven are the PRELUDE and ROMANCE from the orchestral SUITE Op. 49, the later one of the best things in the book — it should make a good recital number.

The last three numbers are perhaps not as interesting but they are very playable and will come in useful in many ways. It is a collection that is well worth attention.

From the organist of Berne Minster we have "Elementarschule des Triospels" — are twelve studies that should be in the library of every organ student; it is one of the best schools of trio-playing that I know of. Based upon Protestant chorale melodies, graded from simple to advanced, they deserve a wide recognition, and Ernst Graft, the composer, our thanks and appreciation.

ON THE MOOR by Julian Nesbitt is a charming Hebridean Pastoreale and should become a popular recital number; I have used it a number of times with instant success. It has a Scotch flavor that people like. Mr. Nesbitt, who is an organist of Oban, Scotland, is to be congratulated on this delightful piece and we shall look forward to more things from his pen. It is published by Bayley & Ferguson, Glasgow, Scotland.

An album that will prove useful to church organists is FIVE PIECES FOR ORGAN, Op. 32, by Charles Quef, published by Joseph Williams of London. The best number is, I think, the SECOND PASTORALE; it is quite simple but has a charm all its own; the other numbers are: EGLIQUE, ANDANTE AMABILE, BERCEUSE, and VOLUNTARY, all good service music, interesting to play and pleasant to listen to.

For the recital I would recommend James Lyon's SECOND SONATA in E minor, published by Stainer & Bell of London. It is a big work of some thirty-five pages, not easy to play but well worth the amount of work it demands, the second movement, SOLILOQUY, is especially attractive and is not so long that it cannot be used for a service prelude; the FINALE too makes a fine number if played alone. To my mind the first movement is the least attractive but that may be because I do not play it well. Dr. Lyon, who is a Liverpool organist, has two operas, orchestral works, and many excellent organ works to his credit; the best of which are the FIRST SONATA, the CONCERT OVERTURE, and the FIRST SUITE, and among the smaller numbers a charming AUTUMN SONG and REVERIE.

Another sonata that deserves the attention of our recitalists is the splendid SONATA MATER SALVATORIS by M. J. Erb, the brilli-

ant organist of Saint Jean at Strasbourg. This, his second sonata, as its title implies, is written in honor of the Virgin Mary, and its three movements are distinct in themselves; the second theme of the first movement is the Italian melody "O SANCTISSIMA." It is a really fine piece of writing. The second movement, the easiest of the three, has as its theme a part of the old choral "FLOS DE RAQICE JESSE." It is a sort of mystic cradle song, symbolic of the birth of Jesus. The last movement called MAGNIFICAT makes use of the eighth tone, and is a fine "hymn of joy." The work is difficult but well laid out for the organ; as far as I know it has only had one performance in America, that in Boston by Mr. Snow. I hope that next season will see a number of performances for it is a work that certainly deserves wide recognition.

### R. P. Elliot

ONE OF the few men in the organ building industry who are not afraid to discuss their product and their methods in print is Mr. Robert Pier Elliot. And he looks the part, too, doesn't he? Not afraid of anything; would argue with the devil himself if necessary. Mr. Elliot was born in Holly, Michigan, Nov. 10th, 1876, and completed his grammar and high schooling in Saginaw.

From his seventeenth year onward he devoted himself to music in one way or another, studying organ and voice with Mr. S. R. Gaines, winner of some important prizes for compositions, and further vocal lessons from Mr. George Tyler. With the exception of the period from 1905 to 1914, when he was interested in mining, smelting, and allied subjects, he has been connected intimately with the organ building industry and art.

His first work in organ building took him to the Farrand & Votey factory, Detroit, where he learned the business from the ground up, somewhat in the nature of an apprenticeship, working in all departments — mechanical, voicing, erecting, and eventually selling. In 1899, March 31st to be specific, he, in association with Messrs John T. Austin, Everett Allen Davis, and Frank B. Look, organized the Austin Organ Company to acquire, and manufacture organs

under, the patents of Mr. John T. Austin. He disposed of his interests in the Austin Company in 1905 and became president of the Kinetic Engineering Company, in which capacity he served for one year, serving a similar period in the same capacity with the Hope-Jones Organ Company. For two years he served as eastern manager of the W. W. Kimball Company, following with



R. P. ELLIOT

two years as vicepresident of the California Organ Company, becoming manager of the organ department of the Kimball Company in 1918, in which capacity he still serves.

While Mr. Elliot is best known throughout

the country for his discussions of organ building problems — in which matters he is always explicit and candid — he is also leaving behind him a long string of detailed activities in matters pertaining to the construction of the organ of the future, having been closely associated with Hope-Jones in his development of the instrument that bears his name, and with the development of the products of the other concerns with which he was associated in his various capacities.

If we are not mistaken, it was Mr. Elliot who made possible the first presentation in print of the detailed content and derivation of a modern representative unit organ; these things appeared in our columns in November, 1921. The instruments chosen were the new Stanley and Palace theater organs in Philadelphia. Most builders of units have not been willing to make public the details of just what they give in any of their contracts for the money they take; the entire unit industry profited by a free and full statement in this case. When anything is to be hidden we always begin to wonder why. It is wholesome to have nothing to hide, and Mr. Elliot and the Kimball Company deserve the greater confidence.

Mr. Elliot himself speaks of his writings as "sassy comment on organ doings." They are the result of keen interest in the problems of organ building and inspire confidence because of their author's sincerity and his emphatic way of stating things. We wish there were more builders who like him, would take the players into their confidence and respect in the discussion of organ building questions.

## Repertoire Suggestions

*With Special Reference to the Needs of the Average Organist*

### W. D. ARMSTRONG

#### FESTIVAL FANTASY: THANKSGIVING

A GOOD piece to use for any service of whatever character, for the composer has made it bigger than his title — big enough to have a human appeal in it, a universal appeal. It opens with materials that look contrapuntal and serious, and though they are somewhat serious there is something about the notes to make them sound better than they look, and the composer has been

able to stay his pen from filling each line and space on the staff with a note — the result is that a good player will be able to make his music sound clean and precise, which is rarely attained in organ music — we blame it on the organ. The first section is of fine technical character; we follow the composer gladly, even eagerly. Yet there is nothing pretentious, nothing difficult; on the other hand the painful simplicity of much organ music is avoided. I didn't like

the looks of the first page when I opened it, but I had to review it, so I played it. Rather surprised. Kept on playing. Began to like the thing. Do like it. Shall use it on my congregations often. The middle section gives a harmonized melody to the left hand and grace notes in arpeggio passages to the right; the left is not sugary, the right not trite. I like the piece even better for this musical and musicianly middle movement which is not so miserably musicianly but that the poor public can enjoy it with us. That's the kind of music it is.

In the theater it can be used for many different purposes. There is not the jubilant note of thanksgiving about it, not a lot of noise, yet it could be used to work up a dramatic climax and do it well. For serious dramas it would fit many situations, and is so written that a good theater organist will be able to stop anywhere and begin anywhere. The middle section is charmingly musical.

In church its ideal use is as a prelude, either morning or evening, and for any type of service. On the recital program I am not in favor of using anything but concert music pure and simple, and this does not pretend to be concert music. We dare not serve home cooking, no matter how excellent. in the Waldorf or the Palais Royal; concert audiences must have spice and style and an abundant supply of each. (Presser 80c and worth it)

JOHN HYATT BREWER  
• ECHO BELLS in A

THE idea of this piece is that the chimes be used in canonie imitation, more or less free, of the chief melody; without chimes the piece would not be of any special interest. The illustration shows the opening

measures; the whole piece is on this same style, with the exception of a brief chorale interpolated on page 4. The chief interest is the use of the chimes. Many players are looking for chime pieces; they will find this one carefully written with a view to showing off the chimes.

For the church service it will be interesting as prelude or postlude at any time. On the recital program it would hardly be of use.

Photoplayers will find it valuable either for the sake of its chimes or for any neutral scenes where there is virtually no excitement or activity. (Schirmer)

RUDOLF FRIML (W.C.M.)  
MOMENT RELIGIEUX in E

TRANSCRIBED for organ by Will C. Macfarlane. The title indicates what the composer takes for a religious mood, though it is one of considerable weight, as of a sinner in deep condemnation. It is very solemn and slow, and comprises two pages of music. It will not be necessary to show an illustration, as the composer is blessed with a gift for melody so that the reader may be assured that there is a melody in the piece, and that it has fairly good qualities.

For the church it will serve as an excellent postlude for either service, or perhaps as a prelude for a very solemn and subdued service. On the recital program it would be devoid of interest.

Photoplayers will find it valuable for pictures showing church scenes, or for solemn or sad scenes of any kind. (Schirmer)

MABEL HOWARD McDUFFEE  
ANDANTINO D

MERELY a melody, but since it is quite a pretty and original one, that is entirely sufficient, and the character of its inspiration makes it worth recommending for all players. Our illustration shows the open-

ing measures. The melody is lovely and appealing; it will reach all classes of hearers—and therefore it is the organist's friend. The middle movement is in minor key and not nearly so interesting, which is quite invariably the rule when the worn-out minor middle movement is resorted to. The technic of writing is good enough and shows effort on the part of the composer to do her work well. The recapitulation harmonizes the melody in the right hand and restores the left hand and pedal pretty much as in the opening version.

For the church it will make a fine pre-

lude for an evening service, or an offertory for either service. On the recital program it deserves a hearing for the sake of the audience; audiences are quick to appreciate a bit of pure musical beauty in melody and rhythm.

Theater organists might use it as a love theme, or for neutral melody scenes, perhaps for lake scenes, or flower scenes; any place where beauty is shown on the screen. (Summy 40c)

CHARLES H. MORSE  
REVERIE PASTORALE in B

A BEAUTIFUL bit of organ music that will be a gem in the hands of an artist on a modern organ equipped with its many beautiful tonal resources. The illustration shows



the opening measures, but gives little hint of the beauties of the piece. The development is not stunted or commonplace but is original and varied, the composer never letting his music become dull or monotonous. There are exquisite touches here and there to make the whole stand out as a beautiful picture in terms of music. It is easy to play and though a modern organ will be a great aid, it is by no means essential, as a soft Dulciana and a smooth Flute will be all that is required for the opening passages at least. As the work progresses the composer indulges in considerable development of his idea, but not in too technical a manner. The middle section is three-four rhythm in F major. The recapitulation is brief and, restoring the original materials in greater simplicity though with good variety, is all the more effective and purely musical.

In the church service it will make a beautiful evening prelude, especially in the Christmas season; its delicacy and charm are highly appropriate. On the recital program it would be highly acceptable after a serious number in sonata or fugue form; perhaps its middle section will bear shortening on a recital program: its true musical inspiration fits it well for concert presentation.

As an accompaniment to scenes, or pastorale scenes, this number will be ideal; with appropriate changes of registration it would

fit outdoor scenes of any drama where trees, fields, or brooks are present. The piece should be added to every repertoire. (Schmidt)

ALFRED J. SILVER  
MEMORY'S HOUR in D

THE title fully indexes the character and intent of this piece. It is simple and easy to play, requiring little of either organ or organist. It opens with a ten-measure introduction in chords without pedal, and then launches into the simple melody, which is accompanied by the usual pedal and the



syncopated chord right hand part. In the recapitulation, as shown in the quotation, there is added a counted melody in snatches here and there. The middle section is in the relative minor, with the same style of melody, accompaniment, and pedal, but with the two hands reversing their parts. This section works up to a fine climax quite gradually and logically; and it is easy to produce this climax on the organ. A codetta composed of the materials of the opening introduction closes the work.

For the church it will make an interesting prelude for an evening service, or a postlude for either service; as an offertoire it would be too long. On the recital program it would hardly be used because of the common workmanship given it by the composer.

The photoplayer will find it useful for neutral scenes, or perhaps for miniature love scenes; but especially will it be suited to memory scenes, providing the element of remorse is not present. Naturally the style of interpretation placed upon the piece will give it greater range of uses. (Fischer)

FLOYD J. ST. CLAIR  
ORIGINAL COMPOSITIONS: VOLUME 2

A COLLECTION of three pieces comprising eleven pages of the kind of music that is useful and pleasing to the greatest number of practical church organists and students. The present Volume contains

MEDITATION in D-flat

OFFERTORY in D-flat

PRAYER in G-flat

and all of them are tuneful, melodious, musical, easy to play, and good for con-

gregations of the average sort. Mr. St. Clair can be called a great melodist. Melody flows out from the tip of each hair of his head, unless he is bald, and apparently he has as many melodies at hand as he has—or once had hairs. The beginner, the student, the practical inland church organist, all unite in a great cry for practical music of the kind the congregations can digest. Well, stop the noise. Here it is. It is almost safe to suggest that such organists invest in a wholesale order for everything Mr. St. Clair has published; I question if there would be many discards or dead-heads in the lot. But this advice is not given to St. Bartholomew's organist, nor to Dr. Farrow at the Cathedral; in the first place these gentlemen do not want this kind of music, and in the second place they have the whole world of organ literature on convenient shelves within easy reach and do not need to look for suggestions anywhere but on those shelves. All of which is said by way of explaining the purpose of these reviews. (Fox \$1.00 for the collection of 3 pieces)

WILLIAM T. TIMMINGS  
GRAND CHOEUR

ASIDE from its unworthy title this piece has a great deal to recommend it to practical organists. Its structure is good, its themes worthy, its contrast ample, and it is easy to play — what more could we ask? It opens, as shown in our illustration, with a



pedal theme unaccompanied, which is answered by a manual theme in fine style; this treatment is used with the same pedal question (though with altered inflection) and a different manual answer each time, though all in the same tone; and then the manuals indulge in a little counterpoint which mocks the pedal question by turning it upside down. That makes one page of music. Then a fine contrasting middle theme is introduced for the manuals, softly. Here too the music is interesting, and inspirational as well as technically good. And thus the first or statement section is completed by the question-and-answer manner, the contrast, and the repeated question-and-answer. Then

comes a quite prolonged contrast section, built of good enough materials used for all they are worth — which avoids the jarring effect that comes when too many new themes are used in place of a proper development of a few. This section is inclined to run along with itself quite merrily, alternating between a preference for running away and an inclination to be dignified in chords. And thus is completed the contrast section. The recapitulation behaves itself as usual, to our satisfaction. Altogether the piece is well worth adding to every repertoire because of its worthy themes, and the good technical handling of them.

For the church service it will serve best as a morning prelude, or perhaps equally well for an evening prelude. On the recital program it is hardly pretentious enough to draw much weight, though it certainly does not lack for points of interest.

Theater organists will find it good for light, or perhaps bumptious, comedies. With different treatment it will work well for ordinary scenes of the usual action and life.

It has no particular characteristics to restrict it to any particular uses. (Heidelberg 75c)

IN THE ORGAN LOFTS OF PARIS  
FREDERIC B. STIVEN

A BOOK of 75 pages, convenient size to put in your pocket — 5 x 8. There are four illustrations, two new to readers of THE AMERICAN ORGANIST, two familiar to them; translated into terms of our own page size, the book will make twenty pages of T. A. O. and equal about two thirds as many pages and a fifth as many illustrations as appeared in our pages in the series by Mr. Marshall Bidwell. Mr. Bidwell's writings aimed to give an indication of how they manage their music in Paris churches, and how it compares to the music in American churches. Mr. Stiven's book aims on the other hand to give a personal picture of the things he saw in his rambles through the churches of Paris; it is an interesting narrative of an American organist's experiences in getting into Parisian organ lofts and meeting Parisian organists. It is finely written, in smooth, flowing English worthy of a good novel, and ought to be in every organist's library. It makes delightful reading and while it is not informative or instructive it is entertaining. (Stratford \$1.00)

## New Organs and Some Comments

BROCKTON, SWEDISH LUTHERAN  
M. P. MOLLER, INC.

THIS three-manual is designed so that the Swell and Choir are completely interchangeable, which may be useful for thumbing passages from either Great or Swell manuals; the Pedal is enriched by the 4' couplers from the Great and Swell and reinforced by the 4' coupler on itself, making it suitable for solo passages. The Great is useful for backbone and body, with certain solo possibilities and virtually no accompanimental uses unless its registers are enclosed; its Twelfth and fifteenth are derived from its single 4' voice, the Principal; other than this there is no borrowing for any of the manual work. Two diapasons give good contrast with each other; the Grossflöte and Doppelflöte also afford valuable contrast within the same family.

The Swell is built up of Aeoline, Salicional, Voix Celeste, Viole d'Orchestre, Stopped Flute, Diapason, Vox Humana, Oboe, and Cornopean, with a 16' Gedeckt and 4' Violins and Flute Harmonique, making a fairly rich ensemble for an organ of only twelve registers.

The Choir contains seven voices and the Pedal seven stops.

CHICAGO, BEUNA PRESBYTERIAN  
HALL ORGAN COMPANY

A FOUR-MANUAL organ has been contracted for, with Solo and Echo Organs of 14 registers provided for but not as yet contracted for. The Great provides two 8' Diapasons and one 16', with a 4' derived from the second 8'. A Harmonic Tuba is provided on 10" wind. There is a 3-rank Mixture on the Swell, and three reeds. The Pedal has an independent and complete Diapason, Violone, and Bourdon, with supplementary stops extended from the manuals, including a 16' Trombone. 33 Couplers and 33 combination pistons, together with the usual accessories, control the resources. When the instrument is complete it will contain about 50 ranks.

IGLESIA PADRES CARMELITAS  
PAMPLONA, SPAIN

THE following is the specification of an instrument which may be taken as repre-

sentative of the average sized organ of Spain:

### PEDAL (30-note)

16' Violon

8' Violon

Flauta

### GREAT (56-notes)

16' Violon

8' Violon

Salicional

Unda Maris

Flautado

Flauta Armonica

4' Octava

### SWELL (56-Notes)

8' Diapason

Violon

Gamba

Voz Celeste

4' Octaviante

16' Fagot

8' Fagot Oboe

Trompeta

Couplers: G-P, S-P, S-G.

The following program was given for the dedicatory recital:

Reger, Preludio, Op. 59

Widor, Minuetto (Son. 3)

Guilmant, Fugue in D

Reger, Benedictus, Op. 59

Debussy, l'Enfant Prodigue Prelude

Franck, Piece Heroique

Widor, Sonata 6

Bach, Toccata and Fugue Dm

Vierne, Finale (Son. 1)

NEWBURGH, ST. GEORGE'S CHURCH

M. P. MOLLER, INC.

A CHANTRY Organ is included in this three-manual instrument, playable from either Great or Choir, and located so as to be of use in the processions. It consists of:

8' Diapason

Salicional

Voix Celeste

Gedeckt

Oboe Horn

4' Flute

and is also given its own Pedal Bourdon at 16'. The console reverts by preference of the purchasers to the stop-knob affair in vogue twenty years ago. Both the Newburgh and the Brockton organs were con-

tracted through Mr. L. Luberoff, eastern representative of M. P. Moller, Inc.

RICHMOND, ST. MARK'S  
HALL ORGAN COMPANY

A THREE-MANUAL instrument of 36 stops uses a Pedal Organ largely extended and thus enables the purchaser to add his third manual and, by the further aid of borrowing, build up a complete three-manual instrument that will be a delight to the player and a satisfaction to the purchaser. The Choir Organ is worth noting for its borrowing:

8' VIOLIN DIAPASON  
Dulciana (G)  
UNDA MARIS  
Melodia (G)  
4' Flauto d'Amore (G)  
2' PICCOLO  
8' CLARINET  
Chimes

It will be seen that the four registers are not enough to constitute a Choir Organ, but when the three stops are added, a modest but sufficient Choir Organ results. For accompanimental purposes and for solo work this Choir Organ will be eminently satisfactory, considering the funds allowed for it.

Points and Viewpoints

AN apology is due Mr. Dohring for his excellent "defense" of T.A.O. and for his gallant advice to Mr. Baylan who in our April issue slurried the New York S.T.O. membership, some of whom are ladies. If the Editor had given second thought to the matter Mr. Baylan's letter would not have been printed on that account; but we presume he is as ignorant about that subject as he is about others upon which he speaks so fluently. However, Mr. Dohring's reply was scheduled for print ahead of other matter — and somehow the paging slipped up and things held over especially for it were unintentionally tucked away in the past, to be recalled only at this very late date. Better later than never, and with this apology to Mr. Dohring we herewith produce his letter — hoping to learn of what metal Mr. Baylan is made.

— ED.

AN APOLOGY DUE  
GUSTAV F. DOHRING

"WHOM the gods seek to destroy they first make mad", or something to that effect sages have quoted.

This is evidently the gist of opinion of the young man (for young he must be if we are to judge by his more forceful than elegant expressiveness) Kenneth Baylan, of

Washington, D. C., insofar as the existence of T.A.O. is concerned.

Mr. Baylan states: "I have so far been able to keep myself clear of your rather narrow and foolish publication, *THE AMERICAN ORGANIST*." If Mr. B. has kept clear he must mean that he has not read T.A.O., not all of it at most times, and then only the items which made him "angry every time your magazine is examined." This appears to be quite an achievement for T.A.O. It would seem natural that Mr. B. would be curious to learn the destiny of his letter and one may assume that his curiosity will get the better of him and tempt him to secretly peek over the contents of the following issues of T.A.O. and then gaze with satisfaction and pride upon his name printed as a contributor to T.A.O.

It is to be regretted that Mr. B. or any other being could regard T.A.O. as a "rather narrow and foolish publication."

On the whole the organ world has reason to be grateful to the Editor of T.A.O. for having the courage of starting and maintaining an organ magazine when considering the fact that there are only two publications in the U. S. entirely devoted to the organ, namely, *The Diapason* and *THE AMERICAN ORGANIST*. If no such publications existed, Mr. B. would have been spared his vexation and consequent effort of writing the letter to T.A.O. In this we must divine the purpose and mission of a magazine, the publishing of thoughts and actions of people of the sphere in which they have cast their lot and have their being. The narrating of these thoughts and actions may oftentimes appear "narrow and foolish", but that matters not, as it will not in the case of Mr. B. It all helps to make the world. We live and learn, and if we live long enough we may learn to say or do otherwise than "narrow and foolish" things.

I am most hopeful that Mr. B. will experience a change of heart after learning that his letter was so prominently acknowledged, and that he will join the crowd of contributors to T.A.O. A correspondent from the National Capital would be quite welcome to the readers. Let us hope that Mr. B. may discover more congenial subjects and mode of expression in future discourses.

The real subject of Mr. B's letter appears to be the unified organ, of which he is evidently in favor. I take it, that, whosoever has the ambition to own or cause to have installed such an instrument, is quite

at liberty to do so and pay the price. It would appear from Mr. B.'s account that nothing less than \$15,000 would buy a unit organ and \$5,000 would pay for only part of the action.

Woe to the small theater owner who would like to enhance his equipment with an organ.

May it be said to the relief of these unfortunate that it is possible to install quite an expressive organ, Unit or Straight, or Unit and Straight for—\$5,000. The scheme design would be merely a matter of detail.

We further note that Mr. B. deals rather seethingly with the Society of Theater Organists. It is quite possible that Mr. B. does not know that not all the S.T.O. members are gentlemen but that there are not a few ladies who are not only estimable ladies but fine organists as well and who have passed the examination with high marks; and it is further strange to relate that some of these good ladies also come from "the grand and glorious West", but they do not put so much emphasis on this fact as Mr. B. would have us do concerning himself.

We are thankful to have these ladies with us and have no mind to resent comparison. To know them is a privilege. As hostesses they excel, as was evidenced during the midnight supper of the S.T.O. on May 2nd at the Club Rooms of the National Vaudeville Artists in celebration of the model motion picture demonstration at the Wanamaker Concert Hall.

In summing up we feel that Mr. B. may have spoken a bit hastily in his communication and has perhaps since then gradually closed the swell shutters upon his ire and is now quite ready to offer an apology to our ladies, which is due them.

#### AMERICAN MUSIC IN SOUTH AFRICA

JOHN CONNELL

I NOTICED remarks in your paper with reference to American organ compositions, and I am sure you will be interested to see that a certain number of these figure on my programs, and also to hear that they were "received". I think that with American composers as with a great many of the English composers, there is a little too much tribute paid to modern French ideas with the result that the national atmosphere is

sacrificed; and, in many cases, one prefers the French atmosphere at first-hand rather than diluted or surcharged with other gaseous matter. The "program of Negro Spirituals enclosed has attracted considerable attention here in Johannesburg and will have to be repeated this week. There is something very charming and direct about these things and I am sure that, if people would content themselves with speaking only what they must speak and then say what they have to say straight out, one would not have to "wade" through such a mass of stuff in order to find interesting things for performance.

#### MR. YON IN SHREVEPORT

F. G. ELLIS

THE occasion of the visit of Mr. Pietro Yon to Shreveport, La., was an event long to be remembered by the music lovers of the city. Mr. Yon gave two recitals under the auspices of Shreveport Consistory and El Karubah Temple on the four manual Pilcher organ in the Scottish Rite Cathedral.

The conduct of the audiences demonstrated the appreciation of local music lovers for the opportunities given them by the Shreveport Consistory to hear an artist of the calibre of Mr. Yon. The gatherings of both evenings enjoyed his recitals with an enthusiasm growing with each succeeding number. Among those present were numerous guests from other towns and cities near Shreveport.

Mr. Yon programmed seven of his own compositions including the SONATA CROMATION, RAPSODIA ITALIONA, ECHO, FIRST CONCERT STUDY, GESU BAMBINO, PRIMITIVE ORGAN, and AMERICAN RHAPSODY. Among his encores, with which he was exceedingly generous, were his HARMONICA, CHRISTMAS IN SICILY, and SECOND CONCERT STUDY.

After the regular program on the second evening Mr. Yon gave a short recital for the benefit of the members of the Organists' Club of Shreveport, which organization had earlier in the day been honored by the presence of Mr. Yon at a luncheon given for him in the private dining room of one of the local hotels.

\*A digest of this program has already been used or will shortly appear in these columns. — ED.

## RECITAL PROGRAMS

ALBERT COTSWORTH

THAT bit from Col. George A. Skinner about "Why the Audiences Stayed at Home" stands out as covering a situation which has been side tracked, ditched, winked at, yawned over and endured—about as thoroughly as frankness could desire. Thousands will pat him and you on the back (in mind) but they will not let either of you know how their actual feelings have been voiced. A great body will go after the Colonel and make it hot for him. I hope he has good staying power.

I don't say these things because I do not have a sense of values—but because so many of the numbers I must listen to do not measure up as valuable. And just as I will not allow any minister or church say how I shall find God so will I not grant to any musical theologian or organization the privilege of deciding for me what I shall believe in music. And just as I will not allow a creed keep me from an active interest in church worship, so will I insist on going to organ recitals and finding there the values which make their own appeal. Times are changed.

## News Record and Notes

## PERSONAL NOTES

J. WARREN ANDREWS whose special short courses of study have been widely popular resumes work in his New York City studio October 5th. During his vacation he was guest conductor for a benefit musical given in the Presbyterian Church of Point Pleasant, N. J.

GEORGE F. AUSTEN of St. John's, Roanoke, Va., has been appointed to Grace Methodist, Harrisburg, Pa.

MISS LAURA LOUISE BENDER won the Class A prize of the Cleveland Musical Association.

CONRAD BERNIER, a Canadian organist, has won a Prix d'Europe and will study with Bonnet in Paris.

ROBERT BERENSTEN, President of the New York Society of Theater Organists, Inc., has been appointed to the Eastman Theater, Rochester, where he in association with Mr. John Hammond will play the largest theater organ in the world.

G. HAROLD BROWN, of St. Stephen's, Olean, N. Y., has been appointed to the First Methodist, Port Huron, Mich. Mr. Brown is an academician of the R.C.O. and has held various British posts before coming to America; he is credited with special success with the Moncton Choral Society in England.

J. HENRY BREMER, wellknown to Metropolitan organists who visit the organ and choir counter of G. Schirmer, New York, has been transferred to the Schirmer production plant in Long Island City. Mr. Bremer does a great deal of substituting for organists and plays for six Masonic lodges. He has been with G. Schirmer, Inc., since 1882.

ALBERT COTSWORTH was one of the lecturers of the International C. E. Convention held in Des Moines during the summer. The organ was featured during the Convention in recital work and in motion picture accompanying.

JESSE CRAWFORD of Chicago and Miss Helen Anderson, organist of the Roosevelt Theater, Chicago, were united in marriage.

H. WALFORD DAVIES has resigned from Temple Church in order to devote himself more fully to the music work with which he has become famous in Wales.

CHARLES DEMOREST, formerly of the Pacific Coast and lately of the Atlantic, has been appointed head of the new motion picture department of Chicago Musical College.

DR. CLARENCE DICKINSON and Mrs. Dickinson spent the summer in Europe, chiefly in Spain and Portugal. Looks as though we can prepare for a wealth of unique music from Spain and Portugal to match the traditional bits the Dickinsons have unearthed in other lands.

MARCEL DUPRE has been awarded the decoration of Legion d'Honneur, the highest ever conferred upon civilians in France. His first American tour numbered 96 recitals and his second tour of the States and Canada begins in October.

MRS. AMY KEITH ELLIOT has been playing for the continuous "Safety Last" run in Orchestral Hall, Chicago, which ends this October when the Chicago Symphony Orchestra concerts begin; Mrs. Elliot played in the Capitol and Missouri Theaters of St. Louis for the two years prior to her marriage last October to Mr. R. P. Elliot of the Kimball Company, and her work on the Harold Lloyd comedy, when she played the 4-manual organ in Orchestral Hall, has been notably successful. The Elliots couldn't take a vacation during the summer because Mrs. Elliot wouldn't leave her 4-manual organ long enough; the whole Chicago Symphony Orchestra had to step in and interfere. Mr. Robert Stevens of the University of Chicago was associated with Mrs. Elliot as Orchestral Hall organist.

LYNNWOOD FARNAM has been spending the summer in England and France; Westminster Cathedral, London, engaged him for a recital on the new organ and advertised him in a half-page display in Musical Opinion. Mr. Farnam played various recitals in England and every program contained a fine example of American organ literature. La Musique Canada gave a column report to Mr. Farnam's activities in England. The news is just announced that Mr. Farnam's recitals are to be exploited this season in America by Mr. Fay Faurote who brings to the task a skill and energy that will make history for America's organ world.

GEORGE W. GRANT of St. James', Long Beach, N. J., and Miss Madeline Kidd Harrison were united

in marriage June 28th. Mr. Grant took his choir-boys into camp August 25th—and edits the *St. James Herald* for the church during his spare moments.

FORREST GREGORY of Rochester is on the Pacific Coast this summer to escape prison life of the theater organist and up to the present writing has kept clear of the organ—with high hopes of being able to maintain the record.

GEORGE LEE HAMRICK has been appointed

MISS CHRISTINE MEYER substituted in Fordham Lutheran Church, New York City, during September.

HUGH MCAMIS, of New York City, recently on vacation in Texas, where he gave many recitals, has been appointed to the Criterion Theater, Oklahoma City, Okla., where he has a 3-45 Austin. He plays 3 hours on Sunday and 3½ on week days. Oklahoma City has a goodly list of organs: one "\$50,000." and



MR. LYNNWOOD FARNAM

Who head the list of recitalists under the direction of Mr. Fay Faurote — the first serious effort to put the American's organ recital on a sound business basis and give the American organist an opportunity to prove whether he can compete on the entertainment platform with the pianist, the violinist, and the vocalist—the other members of the group cannot be announced at the present writing



MR. CHARLES HEINROTH

solo organist of the Arcade Theater, Jacksonville, Fla., where he plays a Wurlitzer.

OTTO T. HIRSCHLER of Los Angeles played the organ accompaniments for the rehearsals of "The Wayfarer" in preparation for its revival there.

JOSEPH LITTAU, associate conductor with Hugo Riesenfeld in the Rialto, New York, has succumbed to the temptation and gone to the post of musical director of the Missouri Theater of St. Louis. The Rialto Orchestra presented him with a watch suitably inscribed, and Mr. Riesenfeld and the executive staff gave him a surprise dinner during which he was presented with a travelling kit. Mr. Littau was one of the most popular conductors with his men and he takes with him the good will of all who know him.

ROLLO F. MAITLAND substituted at the Wanamaker daily recitals in Philadelphia in August.

JUDSON WALDO MATHER has been appointed to Westminster Church, Spokane, Wash., and also to the Lewis and Clark High School of that city where a \$26,000. Austin has been installed.

JULIUS MATTFELD of Forham Lutheran, New York, has resumed the mimeographic publication of his interesting bulletin called "Choir Notes."

one \$15,000. residence organ, the former a Kimball, a 4-50 Bennett in the Baptist Church, 4-50 Austin in the First Christian, 3-38 Austin in the Presbyterian, and four new Kimballs in Masonic lodge rooms—with not an F.A.G.O. in the State, according to report. Looks like a good field.

EDWARD H. MOHR managed "one of the most interesting affairs ever given" by the New York Musicians Club on July 25th and "the success of the entire affair was due to the efforts of one of the live-wire governors of the Club, Edward H. Mohr, and the attendance taxed the premises to overflowing," says the *Musical Courier*. Any reader who knows Mr. Mohr personally will accept every word of the report.

NICOLA A. MONTANI, conductor of the Palestrina Choir and organist of the Church of St. John the Evangelist, Philadelphia, has been appointed organist and choirmaster of the Church of St. Paul the Apostle (Paulist Church), New York City — an institution that has been known many years for its liturgical music. Mr. Montani will organize a new choir from the Parochial School, and has engaged Mr. Eugene Sullivan as his assistant organist; he

also will conduct classes in Liturgical Music in the Master Institute of United Arts, New York City, where a chair of Sacred Music has been established. Mr. Montani is widely known as the Editor of the Catholic Choirmaster, a quarterly of highest importance to all Catholic organists. A sketch of Mr. Montani will be presented in a later issue. We welcome him most heartily to the music world of the Metropolis.

ORWIN A. MORSE of Sioux City, Iowa, has moved to Florida and transferred the major portion of his affection to orange groves, not because he deems them sweeter than fugues and sonatas but because

FRANK PARKER, baritone soloist and choirmaster who has made a name for himself and a reputation for his work in Chicago, has been appointed to the faculty of Utica Conservatory, Utica, N. Y., and has been engaged for solo appearance with the Syracuse Symphony Orchestra during the coming season.

"WILLIAM ROCHE at the organ," read the advertisement of the Casino Theater, Halifax, during the summer when Mr. Roche—hitherto known only for his work as church organist and choirmaster of boys—assumed the duties of photoplayer in that theater.



MR. ROBERT BERENTSEN

Organists of the largest theater organ in the world. Mr. Berentsen recently accepted "the call" and went to The Eastman Theater, Rochester, N. Y., to join his friend Mr. Hammond who went to the Eastman when it opened, also going from Brooklyn, and also resigning the presidency of the Society of Theater Organists, Inc. Question: Do all S.T.O. presidents move to Rochester and have tremendous organs built for them?

—well, just because. He will transport his studio organ thither also, and will "build a house with a big living room, put the organ in one end, and raise oranges and grapes to the tune of Bach fugues and Widor symphonies. Don't you think this may give them a special flavor?" Oranges, organs; not much difference: knock out the e and chuck the g in the middle. Couldn't be anything sweeter.

HOWARD A. MURPHY substituted in the Brooklyn Strand, N. Y., during August. Mr. Murphy is a member of the faculty of the Institute of Musical Art, N. Y. C.

GEORGE B. NEVIN made a success of his first organ composition, *SHEPHERDS EVENING PRAYER*, so he was induced to write another which is published by Tullar-Meredith. It will be reviewed in other columns. Mr. Nevin was recently guest conductor for a rendition of his "CROWN OF LIFE" cantata given by Mrs. Bruce S. Keator in Asbury Park, N. J.

RAOUL PAQUET, of Montreal, spent his summer vacation in Italy.



MR. JOHN HAMMOND

JAMES H. ROGERS, American composer, spent the summer in London. Bet he was too modest to tell any Britisher that he has two corkingly good sonatas in print for the organist.

S. WESLEY SEARS of Philadelphia participated in the N.A.O. Rochester Convention and played a recital there though just recovering or rather not fully recovered from a severe but not serious operation.

HAROLD SMITH has been appointed conductor at the Japanese Garden, New York City, deserting the console for the baton.

MISS ESTHER STAYNER, reputed to be the highest salaried woman organist in the Northwest, coached with Mr. Clarence Eddy in Chicago during a six-months leave of absence. Miss Stayner plays a 4-m Kimball in the Clemmer Theater, Spokane, Wash., and during her Chicago sojourn she played a radio program on the Kimball Hall organ, which drew requests from radio fans that she be heard again.

**FIRMIN SWINNEN**, the eminent Belgian concert organist who stepped from Antwerp Cathedral into Britain and played 265 recitals from memory in 11 months for war charities, and who is now with the Aldine Theater, Philadelphia, has been appointed private organist by Mr. P. S. duPont who has a 4-m Aeolian organ in his Wilmington residence.

**WHITNEY TEW** who removed from Chicago to New York a few seasons ago to conduct his growing

union allowed him to earn a living after hanging around a while. Then Omaha got a line on him and now the poor man is back in his native city, working his head off in the Rialto Theater, where he strives diligently to earn a paltry salary each week that would keep the average church organist busy a month or two. All of which is a prelude. The main movement will come to the tune of the wellknown Wagnerian hum tum-de-dum a little later on.



MR. JOSEPH LITTAU

Who has become music director of the Missouri Theater, St. Louis, after having won special honor on Broadway as conductor of the Rialto orchestra. Mr. Littau began life as an organist

classes in voice culture, spent the summer in Silver Creek, N. Y., and was presented in a recital by the Silver Creek Chamber of Commerce. Mr. Tew was born in Silver Creek and this summer he started a fund for the new library.

MISS KATHRYN WALTERS won the class B medal in the current competitions of the Cleveland Musical Association.

DR. JOHN M'E. WARD of Philadelphia entertained as his guests Aug. 21st at a dinner party in Clyde Hotel, Atlantic City, Senator Emerson L. Richards, and Messrs. Henry S. Fry, James C. Warhurst, Frany Fry, and Nevin Fry. After the "filling up process, the party visited the new High School and inspected the new organ designed by Senator Richards. This instrument is noteworthy in that the Great Organ contains samples of all varieties of Diapasons" as blown and voiced on different wind pressures.

HOMER P. WHITFORD of Dartmouth College was guest soloist for a brief program of organ music in Trinity Cathedral, Cleveland, Aug. 5th.

D. KENNETH WIDENOR was born in Omaha, lived there for not a few important years, then went to New York and both he and New York enjoyed the visit; next he went to Canada—was it Montreal?—and a year or so later he blew into Chicago and the



MR. HUGH MCAMIS

Another New York City musician who has been tempted away from Broadway: Mr. McAmis leaves Beck Memorial Church, New York, after a concert tour in the South West, to become solo organist of the Criterion Theater, Oklahoma City

#### AMONG RECITALISTS

**WARREN D. ALLEN**: July 15, San Francisco, Exposition Auditorium.

**LEON P. BECKWITH**: July 13, Guilford, Conn., First Congregational, in a concert with string quartet.

**MRS. J. H. CASSIDY**: June 16, Terrell, Texas, First Christian Church, dedicating new Kimball; July 2, Terrell, First Presbyterian, dedicating new Kimball.

**H. G. COLLINS**: May 18 and 25, pupils recitals in the Texas School for the Blind, the following participating: Miss Jackson, Mr. Cedzowoda, and Mr. Parks.

**CHARLES RAYMOND CRONHAM**: Lake Placid, Club, N. Y., regular recitals on Tuesdays, Fridays, and Sundays, on the new Austin 4-m.

**CLARENCE EDDY**: June 15, Kansas City, Linwood Presbyterian, dedicating new 3-m Kilgen; Mr. Eddy was also retained for the Sunday dedicatory services.

**LYNNWOOD FARNAM**: Aug. 12, London, St. Mary's, Abbey Road; Aug. 27, Bristol, Eng., St. Mary Redcliffe; Sept. 1, York Minster; Sept. 13, Westminster Cathedral. Mr. Farnam included some

excellent examples of American organ literature on each program.

PAUL H. FORSTER: Aug. 16, Carnegie, Pa., Liberty Theater, dedicating new Marr & Colton.

DEWITT C. GARRETTSON: Sept. 11, Niagara Falls, St. Paul's M. E., dedicating new 3-m Moller.

FREDERICK W. GOODRICH: July 20, Portland, Oregon, Municipal Auditorium; July 27, ditto; for University of Oregon Summer School.

adding second touch, percussion, and traps to the instrument; Messrs. Herbert Voges and Bruce Metcalfe, organists.

FALL RIVER, Mass., First Baptist, 3-m Austin contracted for through Mr. Elisha Fowler; specifications by Mr. J. D. Conney.

LAKE PLACID CLUB, N. Y., 4-m Austin installed by Mr. Ferd. Ressmann, who also installed the Eastman Theater Austin, the Cincinnati Music Hall



MR. FIRMIN SWINNEN

Who has been appointed private organist at the duPont residence, Wilmington, Del. Mr. Swinnen, formerly of Antwerp Cathedral, Belgium, toured Great Britain as a recitalist, and settled in America as a theater organist, attaining fame for his work in New York and Philadelphia theaters

GEORGE LEE HAMRICK: Sept. 3, Jacksonville, Fla., Riverside Park M. E., dedicating new Austin.

MISS HELEN HALL HOSKINSON: July 13, Clarinda, Iowa, First M. E.

GEORGE O. LILLICH: July 31, Northwestern University School of Music.

HENRY F. SEIBERT: July 29, Wilmington, Del., DuPont residence; 29, Skinner Studio broadcasting, N. Y. C.; Aug. 3, Harding Memorial program, Skinner Studio broadcasting; 12, Skinner Studio broadcasting; 5, DuPont Residence, Wilmington; Aug. 19, 26, Sept. 2, Rajah Theater, Reading, Pa.; 17, Reading, Holy Spirit Church, dedicating new Skinner; 18, Reading, Luden residence.

MORRIS W. WATKINS: Aug. 12, New York, St. Bartholomew's.

HOMER P. WHITFORD: July 22, Chicago, First Baptist.

CARL PAIGE WOOD: July 18, Seattle University M. E.

#### NEW ORGANS

CHATTANOOGA, Tenn., Memorial Auditorium, Austin ordered.

CLEVELAND: Loews Allen Theater, Kimball



MR. D. KENNETH WIDENOR

Who after a half-dozen years theater work in New York, Montreal, and Chicago, has gone back to his native city to become solo organist of the Rialto, Omaha. (Who said wedding bells?)

Austin, and has just completed the Austin in the concert hall of the Club.

NEW YORK CITY, Town Hall, Skinner contracted for, the gift of James Speyer.

NIAGARA FALLS, St. Paul's M. E., 3-m Moller dedicated Sept. 11, by Mr. DeWitt C. Garrettsen.

PHILADELPHIA, Keith-Stanley Theater, Kimball duplicate of the Stanley Kimball ordered.

PITTSBURGH, North Side Carnegie Hall, organ to be enlarged at a cost of \$35,000.; Mr. Caspar P. Koch, organist.

#### ASSOCIATIONS

AMERICAN SOCIETY OF COMPOSERS-AUTHORS-PUBLISHERS has set a new rate for performance fee. \$1. a day for carnivals and outdoor shows, minimum \$75. yearly. Motion picture houses with large orchestras and 40% music program, 25¢ a year for each seat. Radio broadcasting stations, \$250. to \$5,000. yearly.

CHICAGO SOCIETY OF ORGANISTS held its July meeting on the 17th; the chief business was the suggestion that other societies of theater organists communicate with the Chicago society at 5806 South Claremont Ave. for mutual self-help and the advancement of this branch of the profession.

**FRIENDS OF AMERICAN MUSIC** offer \$2,000. in prizes for American born composers; \$1,000. for the best symphony or concerto, \$400. for short orchestral work, \$400. for chamber music, and \$200. for a song.

**M.T.N.A.**: Mr. Donald M. Swarthout has been appointed secretary in the place of his brother, Mr.

R.C.O. Fellowship test pieces for January 1924 are Bach's *Lord Jesus Christ Unto Us Turn*, Mozart's *Andante* from 5th Quintet, and Bairstow's *Toccata Prelude*. The College will reinstate its choir-training examinations which lapsed during the war; a diploma in choirmastership will be instituted, open only to fellows and associates, also a certificate which



MR. GEORGE ALBERT BOUCHARD

At the console of one of the two organs in Hotel Statler, Buffalo, N. Y., where he makes music for guests both seen and unseen—via radio. Note what's on the music rack! *Atta boy.*

Max Swarthout who has moved to Los Angeles. Mr. John J. Hattstaedt, of the American Conservatory, Chicago, is chairman of the Piano Conference to be held in Pittsburgh December 26th to 28th.

**NATIONAL FEDERATION OF MUSIC CLUBS** will conduct another contest in composition during the Portland Oregon 1925 convention; the Federation offers prizes as follows: \$500. symphonit poem; \$350. cantata for women's voices; \$200. violin-'cello-harp trio; \$200. chorus for children's voices; \$100. song, *Federation Ode*, church anthem, and harp solo, each. Information from Mrs. E. B. Garrigues, 1527 Spruce St., Philadelphia.

may be competed for by members.

**SOCIETY FOR PUBLICATION OF AMERICAN MUSIC** with main office at 59 West 87th St., New York, is publishing for delivery this season Wm. Clifford Heilman's *Trio* for piano, violin, and 'cello; Ch. M. Loesler's *String Quartet*; and Daniel Gregory Mason's *Three Pieces for Quartet, flute, and harp*.

**YOUNG MUSICIANS GUILD**, Inc., New York, is perhaps the most active organization ever founded for musicians. It issues news bulletins to the press every few days, and is a veritable bee hive of music activities in which the young musicians of the Metropolis themselves take part before the public.

It manages radio concerts, supplies service to those who need opportunities for public appearance and to those who require young artists for concerts; it organizes special groups for informal discussions and criticism, such as the Piano Group which meets frequently at the Knabe warerooms; it affords opportunities for young musicians to associate with other musicians; it engages prominent artists for concerts before the members; it gives publicity to the concert activities of the young musicians; it helps members secure tickets to concerts at the best rates and keeps them informed of concerts they should attend; it maintains an orchestral ensemble for practise by musicians interested in orchestral instruments; it manages social activities; etc. etc. etc. In fact it seems to be the finest factor yet devised to assist the young musician in his or her struggles to gain the most out of a season of study in New York City.

#### GENERAL NOTES

**MUSIC NEWS**, Chicago, in order to encourage American music, is offering gratis a quarter-page advertisement of every concert consisting exclusively of American compositions, with all words of vocal selections sung in English, the works to be by native born or naturalized Americans.

**EASTMAN SCHOOL OF MUSIC** is to have Sir Hugh Allen of the Royal College of Music, London, for its director, according to *La Canada Musical*.

**M. P. MOLLER, INC.**, contracted for 33 organs during one month of the past season, and for 41 more during the first twenty-five days of the next month. The Temple Beth-El organ for Dr. Clarence Dickinson is one of them; there are to be a floating string organ, an echo organ, and special scales are used to meet the special needs of the auditoriums and the requirements of Dr. Dickinson.

"THE WAYFARER" was presented in Los Angeles in September under the direction of Mr. Montgomery Linch who directed former presentations.

**THE AMERICAN PHOTO PLAYER COMPANY**, of San Francisco, has been reorganized and taken over by a committee who have organized a company to be known as the Photo Player Company, with a capital of \$500,000. It is expected that the new Company will be able to maintain the advantages gained in recent years by the former, and build upon them a growing business that shall be a prominent factor in organ building circles in America—and from reports from various quarters it seems entirely reasonable to expect that this can and shall be done.

**FRENCH PUBLISHING HOUSES** have dropped hostilities with the German and they likewise, as it was found almost impossible to continue the boycott.

**BRITISH ORGANISTS** in 40 recitals used 5 American compositions: Stoughton's Neptune, Federlein's Legend, Stoughton's Sea Nymphs, Barnes' Shining Shore, and MacDowell's To a Water Lily. The players were: Messrs. H. E. Wall, Henry Riding, Harry Wall (using two), and F. Mason.

A MONUMENT to the memory of Francois Couperin and the Couperin family of organists who for almost two centuries presided at the organ in Saint-Gervais, Paris, is being prepared for in the church.

**OLIVER DITSON CO.** announce in their September Novelty List that hereafter compositions will be noted as to the nationality of the composer, with abbreviations after each name to indicate the nationality. I have often wondered why music publishers did not do this at least, and to my mind it

would be well to add a brief biographical note, mentioning at least the place and date of the composer's birth and death; annotated programs, especially for organists whose literature is most likely to be unintelligible and uninteresting to an average audience, are growing more popular and effective and helps of this kind from the publisher are valuable. To carry it but a step further, could not the address of living composers be given? No doubt many musicians have felt as I often have, and would like to drop a line of appreciation to a composer now and then, or send a query for the sake of a better understanding of the intent. Perhaps this is going too far, but this modest step of the Ditson Catalogue brings up again the whole string of such thoughts that so often crossed my mind in my own recital days.—T. S. B.

**LA CANADA MUSICAL** relates an amusing story of the dedication of a new three-manual organ, when the builder had a man in each chamber during the recital to see that everything should behave itself well within the organ. The recitalist played Dubois' *MAGI KINGS*, and when he plugged down that star-note on the Choir, the man in the Choir box pricked up his ears, wondered, waited a moment, and then got busy and stopped the "cypher." This sent the organist into a near panic. So he cut the Choir and plugged down the Swell. The Swell man couldn't hear what had been going on in the other chambers but could hear this "cypher," and he too took quick and effective measures against it. The recitalist was in a full panic now, but he was not to be beaten so he plugged the Great—and the Great man followed in the faithful foot-steps of the Swell and Choir workmen. After the recital all three got a royal call-down.

**FIRST PRESBYTERIAN CHURCH**, of Davenport, Iowa, raised \$163,439. for its building fund in 158 minutes. The minister believed in a campaign of education, which he carried out on his members through the mails in a sequence of seven circular letters. The Mailbag asks in its caption, in reporting the event, "Why resort to begging when you can educate?" Davenport Presbyterians believe in a church that stands the test of educated people and does not have to beg for an existence.

**THE SISTINE CHAPEL CHOIR** is reported to be coming to America for a tour, under the management of a California agency.

**CLEVELAND THEATERS** have had a season of pictures without orchestras as the result of the union's demand for more money again.

**CHICAGO**, according to *The Billboard*, started 7 churches and only 2 theaters during the period from June 2nd to 27th—but the churches were to cost only \$6,200, while the theaters were costing \$200,000. What's wrong? and who's to blame?

**ST. LOUIS MUNICIPAL OPERA** in the presentation of "The Merry Widow" in July turned many away and drew a packed house of 11,000. Municipal Opera? Tristan? Parsifal? The Ring? No. "The Merry Widow." What do people want? Why do organ recitals fail?

"AMERICA'S FINEST CONCERT ORGAN" is the title of a *De Luxe* advertising booklet prepared by the *Marr & Colton* Company. It is 11 x 15 and carries 16 inside pages between its elegant double-covers. Aside from the one page of copy prepared by the Company, the booklet is built entirely of illustrations of some of the *Marr & Colton* installations with the opposite pages devoted exclusively to photo-

graphic reproductions of testimonials from "those who know" because they have tried the Marr & Colton product.

THE MUSIC FESTIVAL at Mold, Wales, awarded 190 marks to St. John's Choir, Blackburn, and 186 to Nantymoel. The Blackburn choir was "conspicuous for lovely tone, pure chordings, and a general high level of technic." The Mid-Rhondda Choral Society, Mr. J. W. Hughes conductor, received 270 marks, and the North Gwent Choir, Mr. P. Pugh conductor, 264. The men's voice contest gave 170 marks to the Orpheus Choir, Cleveland, Ohio, and 167 to Leeswood. The Orpheus club was judged to have "bright, clear, flexible tone, sonorous and rich second basses," and its "chording was particularly excellent in the chromatic passages."

THE SCHOOL FOR THEATER ORGAN PLAYING, American Conservatory, Chicago, has issued a leaflet on its equipment, teachers, and courses. The School now has facilities for giving students actual practise in playing for pictures in a theater under conditions exactly duplicating those under which the organist must work in public. The course covers all kinds of theater work, including improvising and jazz—two of the most difficult tasks for the average organist. The value of instruction and criticism on these two details alone is inestimable.

THE GUILDHALL SCHOOL OF MUSIC, London, awarded the Sir August Manns memorial prize to Mr. Alec D. James. The total value of scholarships offered by the School is about \$2,500.

THE "ORIGINAL ORGAN NOVELTY" is now commercialized and you can buy your slides ready made and apparently a cue sheet but not the music; M. S. Bush of Buffalo has them ready for delivery immediately, and the cue sheets are prepared by Mr. George Albert Bouchard. The price is \$12.75 and you have four "novelties" to select from: "Hickville Wedding," "Famous Battle Songs," "Life," and "Hats." Won't it be a terrible day when managers buy these slides and put it up to their organists to play them, as Mr. Bush suggests. Mr. Bush says in his circular that "the Lafayette Theater here in Buffalo paid their organist, Mr. C. Sharpe Minor, \$500. a week, chiefly because of his unusual ability to put over novelty programs." Well, well.

#### MAGAZINE NOTES

"DON'T MENTION MY NAME in this matter, but —— church is open now and the salary is ——," wrote a subscriber when he had secured a better position; in fact two readers notified the Bureau under similar circumstance—which is cooperation of real value.

INTERNATIONAL TYPOGRAPHICAL UNION reported for the year ending May 31, 1923, that the receipts were \$15,064,032, and the expenditures \$14,117,129. "Strikes are proceeding in 95 jurisdictions located in 91 cities," says the report. "Comparative cost of the 44-hour strike in various jurisdictions for the years 1921, 1922, and 1923 was \$13, 846, 638." What do you know, dear reader, about the cost of living?

"THE CHECK-OFF" system that was fought for by the miners' union worked in such a way that the miner never got his full wage at all but his employer deducted a certain amount of it and handed it over to the union, whether or not the miner wanted to pay union dues. "Under the check-off the United Mine Workers raise every year over \$17,000,000. From this huge sum they paid the expenses of the

armed invasion of West Virginia in 1921 by 12,000 men, an invasion which had to be suppressed by Federal troops. By it they recently raised \$900,000. in Illinois to defeat justice against the Herrin murderers," says the official report of the Bituminous Operators Special Committee, prepared for the United States Coal Commission.

"TO KEEP WHITE LIES out of Advertising," a new set of standards of practise has been adopted by the members of the retail advertising department of the Associated Advertising Clubs of the World, and the set embodies 24 principles. Won't it be terrible if motion picture producers and exhibitors have to stop their black and red and blue varieties. An advertisement then will read: "Come in and see 'Lizzie the Gum-chewer'; sure, the picture is rotten, but Lizzie needs your money and so do we; come on in; you can go out again if you don't like it. In fact the sooner you get tired and go home the better we'll like it for we can close up the theater then and count our money and go home too."

KNOW YOUR BIBLE? Well it won't hurt anybody to read it a little more now and then. But don't fall into any wide-open traps set neatly into the middle of T.A.O. if you do really know it. Let him who readeth understand.

THE REGISTRATION BUREAU has available for the Metropolitan district an organist known across the continent who is making his home in New York.

FRANK STEWART ADAMS comes back to life with something to say on Units which will be more than worth reading. Not only does he poke a wicked finger into the sides of the Unit but he knows whereof he speaks, for he at one time played the biggest unit of wellknown make on Broadway—and fled to a theater where there was and still is and, I hope, forever shall be a real organ. He tracked down the "novelty" player to his own, den and beat him at his own game—so he did not give up the Unit because he did not know how to handle it.

GEORGE ALBERT BOUCHARD, Mus. Bac., of Statler Hotel, Buffalo, plays a Unit and likes it. We asked him for some actual examples of registration on the Unit, not because none of us know how it is done; in fact any player can think it over and fix up a registration on the Unit as well as on the Straight, only bearing in mind the difference in construction. But the fact is that we do not take the trouble to think things through, and Mr. Bouchard kindly consented to do so for us on paper.

EMIL BREITENFELD blew into the columns of T.A.O. with a letter that nearly tore the door off its hinges many months ago, and from that day he was a marked man. Then somebody yanked him into the Pacific Coast Convention and he ran off with the whole show. We hung a levy on his Convention address and here it is in this issue. If taking the Law Course in Columbia University and practising law in New York City will help make more organists with minds like his, why then by all means let us add the whole Law Course of Columbia University to an organist's training. Mr. Breitenfeld—take a look at his picture again in the console group published last month—is the only man thus far who has been able to hold the floor in a Convention against all comers. He combines conviction and common sense with courtesy and good will. T.A.O. tried to grab him for life, but he is not grabable just yet. While there's life there's hope.

MRS. DAVIS with this issue joins the editorial staff and will contribute an up-building thought to

the church department of each issue. We assigned her and she accepted the task of trying to humanize the church organist, which speaks well for her courage and optimism. Here's wishing her luck—and only half as many kicks as the rest of us get.

C. SEIBERT LÖSH represented other organ builders for many years and now he has apparently bought up the whole Midmer works and is representing himself. His greatest opus to date is the organ designed by Senator Richards for the new Atlantic City High School—and the Senator's specifications did not outline a list of registers; they covered upward of 50 typewritten sheets which told not how to print certain labels for certain stop-keys and where to put them, but how to put wood together so it would stick, how to put pipes together so they would blend, and how to group tones together so they would, like Chesterfields, satisfy. And Mr. Losh did not run and hide in a corner. Instead he boldly put in his bid and got the contract. In his present sketch he is merely recounting one of the details of the work he has just been doing.

SENATOR RICHARDS performs a definite service and does a great work in preparing three comparative specifications and securing honest bids from three builders on each. The ultimate battle ground of the Unit vs Straight must come on the dollar mark. There is no use comparing a "30-stop" Straight with a "30-stop" Unit; and builders thus far seem disinclined to allow us to compare a \$30,000. theater Unit with a \$30,000. church or concert Straight, but it would seem that we can make sufficient allowances for the different uses if we can but get an honest chance to inspect the specifications of a Unit of known price. Senator Richards takes the first of the big strides toward this solution of the difficulty. A comparative study of these specifications will be undertaken if the Unit builders are still reticent, for reasons of their own.

FULLY TWO YEARS AGO we took the initial steps in the process of securing a certain article for publication—and the article is not in sight yet. Not quite that long ago we wrote to a man for some biographical data and asked for the name of an organist friend who knew him personally and could and would write the sketch; he replied a week later and gave the name; in due course we found time to write to the suggested organist and ask for the sketch; two more letters and answers were required before the sketch was started. It reached us several weeks later, but contained only one brief paragraph—and that about a man who almost dominates an entire city, and whose influence is felt clear across the Continent. We wrote back to headquarters and almost demanded a decent photograph and a new one, to begin with, then we fired some questions at him, and demanded data, more data; it reached us as did the photo also, with reasonable promptness, and now an over-worked editorial staff has to write that whole sketch after already having spent enough time in writing letters to have finished a half dozen such biographies. This is not a complaint; the man is more than worth it. It is merely an explanation as to why T.A.O. does not print in the October issue an article that came to it on the 30th of September. We would be in a pretty mess if we made up issues of articles not yet in hand—half of them would arrive six months after the issues were published.

AND ANOTHER troublesome point is the request to name an issue when a certain article will be held. We used to try it, then we swore off, but lately we

were silly enough to make more promises. The result stares us in the face as we write—35 completed galleys of copy, every single galley of which has been definitely and honestly promised for October, September, August, and even July issues. They had to be held, held, held. Just knock the d off and you'll know what it is to sit in editorial sanctums or infernos or whatever they really are. So therefore, let the writers of articles, the subject of sketches, and the innocent bystanders please have patience, and yet more patience. I think in the future our best plan will be to make up every issue as the best possible number, allotting to it such articles as will make a fine issue—and not caring a continental about the personal preferences of any man, woman, or child on earth. And no more promises. I've had enough trouble over unkeepable promises extracted from me in one way or another. I'm going to sing Bruno Huhn's "INVICTUS" from this moment on. Beware.—T. S. B.

#### ADDENDA

IF YOU ARE A CREDIT to your community, the government taxes you heavily for it; if you are a discredit, allow your house and garden and garage to become an eye-sore, the government values you so highly as a citizen that it lessens your taxes. This little idea is the subject upon which one of our former contributors, the Rev. A. W. Littlefield, is exerting his energies. Our tax system is an ill thought-out affair, isn't it?

OPERA IN OUR LANGUAGE! Sure thing. That is, sure, if opera is ever to be humanized. The O.I.O.L. Foundation requests all clubs to arrange one benefit performance each season for this worthy cause. This is a good cause.

BRITISH RECITALISTS in 45 programs used five American works:

Kroeger's Festal March  
Macdougall's Pedal Study a la Gigue  
MacDowell's Praeludium  
Harker's Twilight  
MacDowell's To a Wild Rose

The players were:

A. G. Colborn (2)  
J. Hinchliffe  
Westlake Morgan, Mus. Doc.  
C. F. Waters, Mus. Doc.

If any British recitalist desires a list of the best of American organ literature he will receive from THE AMERICAN ORGANIST on request such a list made up to his own specification as to the character of work desired.

"HOME SWEET HOME" celebrated the 100th anniversary May 8th of the first public performance of the opera "Clari, or the Maid of Milan," composed by Sir Henry R. Bishop, an Englishman, and first performed in Covent Garden, London, May 8th, 1823. The event was recognized by the Rivoli-Rialto theaters, New York, with a special number, reproducing the costume and setting of 1823 in Covent Garden; but the pictures and text of the celebration dealt with the American author of the words, John Howard Payne. Which is more important in the song, the words, or the music? It's your vote.

MORATORIUM for publishers! A composer suggests it. A publisher apparently adopts it. A good thing! Perhaps. Why not stop publishing so many

new things and dig back into the past to discover some of the unknown good things already published? Why not! There are reasons for either course. You can vote again.

CHICKERING got the habit too. So Chickering had to celebrate its centennial, and it used the Wanamaker Auditorium, New York, with a neat 12-page booklet, to commemorate the 15th of April, 1923 when Jonas Chickering established business as a piano maker in Boston. The celebration lasted three weeks, with piano recitals the first week, dance tableaux the second, and a pantomime with music for the third.

THE WURLITZER Company gave a demonstration of Oscar Saenger's voice training by Victrola in April, in two programs of records and vocal music.

\$1,000. a year is offered by the United States Civil Service Commission, Washington, D. C., for music teachers in the Indian Service; the salary includes also furnished quarters, heat, light, etc.

CARNEGIE UNITED KINGDOM TRUST of Great Britain has chosen the following works for publication:

Braithwaite's Snow Picture, for orchestra; Heseltine's The Curfew, for string quartet, English Horn, flute, and tenor;

Woodgate's "Hymn to the Virgin" and "The White Island," for men's voices.

WILLIAM BYRD TERCENTENARY in England was celebrated July 1st to 8th, beginning with High Mass under the direction of Mr. Arthur Barclay, when Byrd's Mass for four voices was used, and ending with a concert of church music in Westminster Cathedral under the direction of Richard Terry. There were special services in Westminster Abbey, St. Paul's Cathedral, Chapel Royal, Southward Cathedral, etc.

THE RIALTO, New York, gave special performances for children during the City's recent Jubilee Celebration, under the patronage of Philip Berolzheimer, City Chamberlain, in charge of public music of the city.

THE VICTORIA THEATER, Mt. Carmel, Pa. was opened with a festive initiation July 9th with hundreds of guests invited by the management and by L. Lubroff, Eastern Representative of M. P. Moller, builder of the organ in the Victoria.

PRINCIPLES OF ADVERTISING are being taught in the department of Economics and Advertising in Columbia University, New York.

WANAMAKER ORGAN in New York is being used for radio broadcasting for recitals by Dr. Alexander Russell and his assistant Mr. J. Thurston Noe; next season it is planned to broadcast recitals by Messers Courboin and Dupre.

NEW YORK UNIONS now have a bank of their own, virtually owned and managed by and for them; the Federation Bank of New York, opened six months ago, has already developed about three million resources. The suggestion is that musicians' unions etc. use the bank for their official accounts, as well as for their personal accounts.

THE NEW YORK TIMES has inaugurated a policy of the guest critics. Mr. C. H. Colles, of the London Times, begins work with the New York Times as music critic for a period of three months. He will be followed by a like term by Mr. Edward Evans. Fine idea.

PACIFIC COAST now has its representative weekly music magazine. The Pacific Coast Musician made its bow as a weekly instead of a monthly in September

and at the present rate is making a most acceptable job of it. The Coast is to be congratulated upon this tangible evidence of its increasingly successful activities.

THRIFT! Sure. The manager of Spokane's, Wash., Hippodrome believes in it and has issued orders that each employee must show a deposit to his or her personal bank account every week, no matter how small the deposit. Couldn't be better idea.

"THE WAYFARER" was successfully revived for presentation in the Los Angeles Coliseum. The music was prepared and directed by Mr. William Tyrroler. Montgomery Lynch, a Seattle choirmaster, was dramatic director.

THE R.C.O. EXAMINATIONS for July passed 34 Associates and 23 Fellows. The report of the Examiners commenting on the paper work of the Fellows said in the String Quartet writing the chief fault was "writing music for violin, viola, and 'cello which was not in string idiom. It is of the utmost importance that candidates should understand how to write suitably for strings, as well as for voices and organ. The underlying cause of most of the failures was poor musicianship. This was evident not only in the treatment of the harmonization of the melody, but in the Fugue, especially in the free parts, which were, in many cases, mere filling in and devoid of any significance; and also in the Counterpoint, the essential feature, viz., good melodic flow, being the exception instead of the rule."

Of the organ work the report said: "The playing of the Bach (G minor FANTASIA AND FUGUE) was fair on the whole. Naturally there were great variations in the tempi adopted. Many players, though accurate as regards notes, failed altogether to appreciate the majesty of the Fantasia, and both in registration and phrasing ignored the splendid harmonic climaxes of the piece. A few took the Fugue very fast, and found their technique inadequate for the difficult passages. The ALLEGRETTO movement of Franck's PASTORALE was frequently given as if the direction had been ANDANTE SOSTENUTO. On the other hand, the ANDANTINO was often taken too fast, and the composer's obvious intentions were completely defeated."

FLEMINGTON, N. J.: The Methodist Church celebrated its hundredth anniversary Sept. 30th to Oct. 7th with appropriate services, one of which was a Choir Night when the former organists and choristers of the church were guests; on this occasion Miss Elizabeth Van Fleet Vosseller made an address on the History of the Children's Choir. Mr. George D. Krauer is acting-organist.

NEW YORK CITY Music Week Association, Inc., has announced its Syllabus for the contests which begin in October. There are contests and prizes for all varieties of choral organizations.

LYNWOOD WILLIAMSON, of the Rivoli Theater and First Baptist Church, Columbia, S. C., has been appointed as first organist to the National Theater, Greensboro, N. C. During the past summer Mr. Williamson was acting-organist of the First Presbyterian Church at Greensboro, where he inaugurated preludial recitals.

MR. AND MRS. ROY L. MEDCALFE, of Ontario, Calif., entertained the Los Angeles Organists Club at their home and gave a fried chicken dinner; the guests included all the famous organists of America's most organistically famous City and the Ontario Record concluded its report of the social with: "Especially made hats for the guests and favors of

market baskets filled with nuts and candies, with favors of mouth organs and tambourines helped make the evening merry until a late hour. The rooms and tables were profusely decorated with astors and ferns." A fuller report of the event will be given in our next issue, as it reached our office too late to be given adequate space in the present.

WHEN A publisher keeps advertising a series of arrangements for the organ, 7 out of 11 of which are known to every professional musician and every music lover, and one other of which has been reviewed, in spite of its being a transcription, as being of very exceptional merit—isn't it time to take a look? And if the public knows a work, half the recitalist's battle is already fought and won for him.

JAMES E. DURKIN, who plays a Robert-Morton in the Greenwood Theater, Greenwood, Miss., can't play the organ nowadays very well because he's all the time thinking about how good it feels to be the father of such a grand and glorious baby boy.

SENATOR EMERSON L. RICHARDS, known to readers in connection with his activities in organ designing, has been elected president of the Bankers Trust Company of Atlantic City. Senator Richards tried to resign from the New Jersey-New York Tunnel and Bridge Commission but Jersey's Governor wouldn't hear of it. Good thing. Keep a good man on a job that needs him.

HENRY F. SEIBERT is hardly without honor in his home town. When he returned to Reading in September to open the new Skinner organ in Holy Spirit Church they had to open the Sunday School room and even then turn away more than 200.

REV. DR. A. B. STUBER at the present writing is on mid-ocean, coming back to America after an all-summer tour all over Europe. If all friends were as loyal and constant and thoughtful as a few of them are, this old world would be a merry old world after all. Here's hoping the world sees more and more like him as time fleeth.

ERNEST L. MEHAFFY has come from the West to Syracuse, N. Y., to represent the Estey Company in that territory.

FRANK TATTERSALL, of the First Presbyterian Church, Spokane, has been appointed head of the music department of Whitworth College.

JAMES T. QUARLES has begun his new duties in the Department of Music of the University of Missouri, Columbia, Mo., where he is delighted with the opportunities and equipment at his disposal.

MARCEL DUPRE arrived in New York Sept. 26th and gave his first recital in the Wanamaker Auditorium, New York, using the following program:

Dupre—Cortège and Litany

Franck—Pastorale

Bach—Prelude and Fugue G

Dupre—Variations on Ancient French Noel

Schuman—Canon B

Improvisation: Prelude, Chorale, Fugue

The two works of his own had this as their first public performance. On the 30th Mr. Dupre played in Springfield, Mass., and then went to Montreal for his complete Bach series on Oct. 1, 3, 5, 8, 10, 12, 15, 17, 19, 20, in the Church of St. Andrews and St. Paul; tickets for two sold for \$25. for the series, with individual admissions on sale for each concert separately. This is the third time Mr. Dupre will have given the complete works of Bach in a close series of recitals from memory. First in the Paris Conservatory in 1920 and then in the Trocadero, Paris, in 1921. This means the memorizing of about

2000 pages of music. November and December will be spent on the Pacific Coast, and January, February, and March in the East. Sixty-two cities were already included in his actual bookings before he set sail from France.

#### AMERICAN ARTISTS

ANNOUNCEMENT has just been made that Messrs. Lynnwood Farnam, Charles Heinroth, Edwin Arthur Kraft, Henry F. Seibert, and Chandler Goldthwaite have been placed under contract by Mr. Fay Faurote, 677 Fifth Ave., New York City, who will act as their business representatives and manager for the coming season, and who will book recital tours throughout the States and Canada. This is one of the most promising events in the recent history of the organ world and the action of Mr. Faurote in organizing tours, and in the various artists in placing themselves under his direction, cannot be commended too highly. The individual organist in attempting to fight the commercial battles of booking tours can hope to become about as successful an institution as Henry Ford would were he to attempt to build his automobiles with his own hands and then go out on the road and try to sell them himself. Mr. Faurote is retained by the Skinner Organ Company as art-advertiser and director of publicity; he is in charge of the broadcasting from the Skinner Studio and is in intimate touch with the commercial aspects of the organ recital as well as with its artistic phases, and though his headquarters is with the Skinner Company and he is a member of the Skinner staff of experts, it must not be understood that the Company is in any way interested in the bureau of recital tours being directed by Mr. Faurote personally. It was hoped that a more detailed presentation of this important event could be made in the present issue but later events made it advisable to hold this for a later issue when it can be presented with the thoroughness consistent with the manner of THE AMERICAN ORGANIST.

#### READERS' WANTS

UNDER this heading THE AMERICAN ORGANIST hereafter stands ready to insert condensed statements of any strictly professional items of importance to any of its readers, on any subject whatsoever, without charge. All replies to these items should be addressed by number thus: R. W. No. 1, The American Organist, 467 City Hall Station, New York, N. Y. Readers are invited to make free use of the column for their own benefit.

1. Organist of some years experience desires a church position in the Metropolitan district; salary \$500.

2. Columbia student in New York for study would like a church position.

3. Theater organist desires information concerning "original organ novelties" with slides—where to purchase or have made, etc.

4. Chimes! Reader wants to know the name and publisher of any organ pieces in which the Chimes can be used with good effect. (List will be published if sent direct to the Editor instead of to No. 4.)

5. Lady organist, competent to take the best position anywhere, spends the greater part of the season in New York and desires substituting, accompanying, etc.

6. College head in New York for a season of enjoyment, but would be delighted to have opportunity to substitute in church work.